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ABSTRACT

This sampler contains selected lessons, activities, and materials produced by ethnic studies projects funded under Title IX of the Elementary and Secondary Education Act. Items were selected for the sampler that would be useful to a variety of target audiences--elementary and secondary classroom teachers, university professors, teacher educators, and community groups. Actual pages from the materials are reproduced. Both materials with a multiethnic approach and those which focused on particular ethnic groups are included. Section I provides classroom activities and materials for use at the elementary, middle school, and secondary levels. Materials in this section are ready for use in classrooms. A few examples follow. "My Origins: Discovering and Recording Family History" helps students develop a sense of identity through looking at the origins of their ancestors and making a family tree. "The Native American Experience" focuses on teaching students in social studies courses about the American Indian. "The Asian Indians in America" is designed to teach students more about the culture, clothing, and experiences of Asian Indians. The second part of the sampler contains assessment and curriculum design materials. Assessment instruments for examining the school climate, teacher behavior, and classroom materials are included. In addition, several projects developed resources for use by educators in implementing effective multiethnic education programs. The third section contains teacher training materials. In this section, one reading offers a thorough explanation of how a teacher training institution can modify its curriculum to ensure that prospective teachers understand and can implement multicultural education. Another sampler resource in this section is an outline of a teacher training course from a handbook designed specifically for school personnel who would be working with Indo-Chinese students. (Author/RM)

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ETHNIC STUDIES SAMPLER

The Best of the Title IX
Project Materials

Edited by Frances Haley

SO 013 154

Social Science Education Consortium, Inc.
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CONTENTS

Preface v

Introduction 1

I. Classroom Activities and Materials 5

  Elementary Materials (K-6) 9

  Middle-School Materials (5-9) 107

  Secondary Materials (7-12) 179

II. Assessment and Design Materials 291

  Assessment Materials .293

  Curriculum Design Materials 331

III. Teacher Training Materials 369

Index to Projects 403

Index to Ethnic Groups .403

PREFACE

The Ethnic Heritage Studies Clearinghouse was funded in 1978 by the U.S. Office of Education to collect, analyze, and disseminate information about projects funded by the Ethnic Heritage Studies Program, Title IV, since 1974. Last year the clearinghouse published the *Ethnic Heritage Studies Program Catalog: 1974-1979*, by Regina McCormick (ISBN 0-89994-247-4; $9.95), which contains descriptions of all the Title IX projects funded during that time period in addition to descriptions of all project materials produced between 1974 and 1977.

Another task of the clearinghouse was to compile a useful handbook of activities and resources from the best of the Title IX project materials. The outcome of that task was the development of this sampler, the publication of which was made possible by additional funding from the National Institute of Education through the ERIC Clearinghouse for Social Studies/Social Science Education (ERIC/ChESS).

In selecting materials for this volume, we tried to include items that would be useful to a variety of target audiences--elementary and secondary classroom teachers, university professors and teacher educators, and community ethnic groups. We included both materials with a multiethnic approach and those which focused on particular ethnic groups.

The staff of the Ethnic Heritage Studies Clearinghouse wishes to express appreciation to those projects which sent us materials and gave us permission to use them. We also acknowledge the valuable contributions of current and former members of the clearinghouse staff who helped identify exemplary materials and of the editorial and secretarial support staff who prepared the final copy.

We hope that this publication will be useful to persons concerned with the improvement of ethnic heritage studies as it relates to all levels and aspects of the school curriculum and to adult and community education.

Frances Haley
Director, Ethnic Heritage Studies Clearinghouse
Assistant Director, Social Science Education Consortium

INTRODUCTION

This sampler of lessons, activities, and materials produced by Title IX projects contains two types of components: (1) actual reprints or excerpts of project materials which were produced in print format and (2) descriptions of nonprint or multimedia materials and reference volumes. Across these categories, the contents are organized into three major sections: materials for classroom use (Part I), materials for assessment and curriculum design (Part II), and materials for teacher training (Part III). Each major section is preceded by a brief introduction and an overview of the contents.

The first two major sections are further divided into subsections. Within Part I, the contents are arranged in three subsections: elementary materials (K-6), middle-school materials (5-9), and secondary materials (7-12). Part II has two subsections: materials for assessment and materials for curriculum design. Each subsection is preceded by an overview and detailed descriptions of the contents, including complete names and addresses of the projects and information about the availability and cost of the reprinted materials. (The availability of materials which are merely described, not reprinted, is indicated in the annotation itself.)

In selecting sample products for this volume, we attempted insofar as possible to directly reproduce actual pages from the materials, adding our own headings, running headlines, and page numbers. Some of these direct reproductions contain typographical or other errors which were not feasible or possible to correct because of inability to match the type faces. Other sample products had to be retyped because of the poor quality of the original copies or because we were unable to obtain multiple copies of the products. Some of the samples in the latter category have been abridged or revised to some extent.

Classroom Activities and Materials

Some of the classroom activities included in the sampler refer to student handouts and other materials which are not provided here, either because we were not able to obtain reproducible copies or because they consist of artifacts, cassettes, and other nonprint components. Nevertheless, we included these activities because they represent excellent strategies which can be adapted to fit other situations and resources. Teachers may be able to obtain or make substitute materials, in some instances. In any case, before using an activity teachers should read it carefully to make sure that all materials needed are either provided or readily available elsewhere.

Of necessity, there is some overlap in the grade-level categories for classroom materials. Because very few materials were aimed specifically at the middle-school level, teachers searching out resources for this level should look additionally at the elementary materials subsection (for grades 5 and 6) and the secondary materials subsection (for grades 7-9). We selected a few resources which were described by the developers as being suitable for use with adult and community audiences; because there were not enough of these to constitute a separate category, we included them with the secondary materials.

Materials for Curriculum Assessment and Design

Some Title IX projects produced instruments that can be used to assess curriculum materials, teachers' attitudes, and other factors in a multiethnic education program. Samples of such resources and of other tips and guidelines for designing ethnic studies programs are included in Part II of this sampler, along with descriptions of some general and specific reference works.

Materials for Teacher Training

The teacher-training materials included in this sampler can be used in both preservice and inservice teacher education or used individually by teachers. The limited selection here reflects the fact that few of the numerous Title IX projects which were focused on teacher training produced materials suitable for dissemination.

Ordering Information

The availability and prices of the sample project materials are indicated in the detailed table of contents which precedes each subsection. The availability of materials for which only descriptive annotations are provided is indicated at the end of each annotation.

Many of the print materials are available in microfiche (MF) and/or paper copy (PC) from ERIC (Educational Resources Information Center). These resources are indexed in *Resources in Education* (*RIE*) and included in ERIC microfiche collections.

If you want to read such a document in its entirety, check to see whether your local library or instructional media center subscribes to the ERIC collection. (For a list of libraries that subscribe to the ERIC system, write to ERIC/ChESS, 855 Broadway, Boulder, CO 80302.)

If an ERIC collection is not accessible or if you want a personal copy of a document available from ERIC in microfiche or paper copy, you may order it from ERIC Document Reproduction Service (EDRS), Computer Microfilm International, P.O. Box 190, Arlington, VA 22210. All orders must be accompanied by payment in full, including prepaid postage or shipping. Prices (correct as of January 1, 1981) are cited for each item; write to EDRS for current information on postage and shipping costs.

Many of the resources cited here are still available from the projects that produced them or their sponsoring organization; a few can be ordered from commercial distributors. Please note that prices may have changed since the information was compiled for this sampler.

11. Close to the Earth: A Week With an Indian Family and A Tribal Festival (description only) 105

12. Juba (description only) 105

Middle-School Materials (5-9)

Introduction 107

Contents (detailed information) 107

13. Case Study: Kingdom of Tigran II "The Great" 109

14. Meet the Mighty Ethnicultural Myth Monsters 119

15. Planning and Producing a Slide/Tape Presentation on an Ethnic Topic 141

16. The Native American Experience 155

17. You Play (description only) 177

18. Croatian Ethnic Heritage Studies Kit (description only) 177

Secondary Materials (7-12)

Introduction 179

Contents (detailed information) 180

19. Urbanization 183

20. Three Migration Activities 199

21. Norwegian Art 207

22. Some Advice on Collecting 221

23. Family and Neighborhoods 237

24. Minority Literature: Senior High Elective 247

25. What Is Ethnicity? 255

26. What Would You Pack? 261

27. Using Oral Traditions to Teach Cross-Cultural Understanding 263

28. Suggested Activities for Teaching Cross-Cultural Understanding 267

29. Teaching History From the American Indian Perspective 275

30. Activities for Teaching About Asian Indians 279

I. CLASSROOM ACTIVITIES AND MATERIALS

Materials included in this section are ready for use in classrooms. Both student and teacher materials are included. Some student handouts and worksheets are provided in the form of masters which can be removed from the book and reproduced on standard photocopying equipment. This section is divided into three segments: elementary materials (K-6), middle-school materials (5-9), and secondary materials (7-12).

Elementary Materials (K-6)

Introduction 9

Contents (detailed information) 10

1. Four Rainbow Activities 13
2. Your Ancestors 19
3. Who I Am 25
4. Chinese Children's Theater 29
5. Three Singing Games 45
6. Four Lesson Plans 51
7. Five Holiday Projects 57
8. Eight Ethnic Heritage Activities 71
9. Our Italian Heritage 75
10. Why Did the Chinese Leave China? 99

31. The French-Canadian Family 283

32. Migrant Heritage Studies Kit (description only) 289

33. Lost and Found: A Search for Our Ethnic Heritage (description only) 289

34. Tribute to Africa, Religion: Three Systems of Belief, Architecture: Shapes of Habitation, Nation Building: Nigeria and Zaire, and Craftsmen: Their Continuing Tradition (description only) 289

35. Teaching About Ethnic Heritage (description only) 290

36. The Neglected Dimension: Ethnicity in American Life (description only) 290

ELEMENTARY MATERIALS (K-6)

Introduction

Four major themes pervade the ethnic heritage studies materials developed for use by elementary students. The materials in this section are grouped according to those themes.

The first theme focuses on teaching ethnicity through self-concept and human relations. Lessons from three projects have been selected which represent this theme. The first is a series of short activities from *Rainbow Activities: 50 Multicultural/Human Relations Experiences*. By studying the colors of the rainbow and the symbolic colors of people, children see the richness offered by a variety of colors and begin to recognize unique differences between as well as similarities among peoples.

The other two activities focusing on the theme of self-concept were developed by projects with a monoethnic focus--the Armenian Ethnic Heritage Program and Project Catalyst: An Insular Response to Ethnic Diversity. "My Origins: Discovering and Recording Family History" helps students develop a sense of identity through looking at the origins of their ancestors and making a family tree. "Who I Am" from Project Catalyst presents a personal data sheet which students can complete with the help of family members. A variety of activities are suggested which can lead to a discussion of similarities and differences among the students.

The second group consists of materials that are designed to be infused into the regular curriculum. Examples of classroom activities which can be used in drama and music instruction are presented. The third selection representing this theme is a description of how any topic--in this case, work--can be used to develop learning centers in the classroom and how activities in the learning center can have an ethnic focus.

The activity approach to teaching ethnicity is the third pervasive theme. This approach consists of developing a variety of activities for use at appropriate places in the curriculum. Each activity is self-contained and may or may not relate to other instruction taking place in the classroom at the time. Representing this approach are two sets of materials: a series of culminating unit projects focusing on ethnic holidays from the Illinois/Chicago Project for Inter-Ethnic Dimensions in Education and a set of activity cards for use at the upper-elementary level developed by the Ethnic Heritage Study Program, Indiana University at South Bend.

The fourth group of elementary classroom materials consists of lessons about specific ethnic groups. These activities present information about a group through a variety of teaching strategies. The ultimate goal, however, is for students to learn more about the group. Examples of this category are a unit on Italian heritage and a brief lesson on Chinese migration.

Elementary Materials

Two additional resources which could not be included in this sampler are briefly described at the end of the section.

CONTENTS

Sample Project Materials

No.	Title	Project	Availability	Page
1.	"Four Rainbow Activities," from *Rainbow Activities: 50 Multicultural/Human Relations Experiences* (1977)	Rainbow Approach to Classroom Education Seattle School District No. 1 3928 S. Graham St. Seattle, WA 98118	Creative Teaching Press South El Monte, CA 91733 (100 pp.; $4.95)	13
2.	"Your Ancestors," from *Discovering and Recording Family History*, by Juanita Will Soghikian (1976)	Armenian Ethnic Heritage Program Armenian Relief Society 212 Stuart St. Boston, MA 02116	From project (16 pp.; $2.50) From ERIC (ED 182 239: MF $0.83, PC $3.32; plus postage)	19
3.	"Who I Am," from *Caribbean Roots: A Learning Experience for Students in the Virgin Islands*, by Mary Anne Olson and James T. Olsen (1978)	Project Catalyst: An Insular Response to Ethnic Diversity Island Resources Foundation P.O. Box 4187 St. Thomas, Virgin Islands 00801	From project (50 pp. plus 36 duplicating masters; free) From ERIC (ED 174 532: MF $0.83, PC $7.82; plus postage)	25
4.	"Chinese Children's Theater," from *Chinese Cultural Activities*, vol. 1 (1977)	Program for Achievements in Chinese Ethnic Studies Community School District 2-M 210 E. 33rd St. New York, NY 10016	Art Resources for Teachers and Students, Inc. (ARTS) 32 Market St. New York, NY 10002 (limited number available at cost; write for information)	29
5.	"Three Singing Games," from *Inter-Ethnic Music: Rhythm—The Pulse of Humanity*, edited by Euana Gangware and Elizabeth Slowiak (1977)	Illinois/Chicago Project for Inter-Ethnic Dimensions in Education Illinois Department of Education 188 W. Randolph St. Chicago, IL 60601 or University of Illinois at Chicago Circle P.O. Box 4348 Chicago, IL 60680	From ERIC (ED 150 239, 123 pp. MF $0.83, PC $7.82; plus postage)	45
6.	"Four Lesson Plans," from *Cultural Diversity in Early Childhood Education Teacher Training Manual* (1978)	Cultural Diversity in Early Childhood Education: Teacher Training Project St. Patrick's Day Care Center 366 Clementina St. San Francisco, CA 94103	From project (113 pp.; $3.00) From ERIC (ED 175 538: MF $0.83, PC $7.82; plus postage)	51

No.	**Title**	**Project**	**Availability**	**Page**
7.	"Five Holiday Projects," from *Inter-Ethnic Celebration*, edited by William Wei (1975)	Illinois/Chicago Project for Inter-Ethnic Dimensions in Education Illinois Department of Education 188 W. Randolph St. Chicago, IL 60601 or University of Illinois at Chicago Circle P.O. Box 4348 Chicago, IL 60680	From ERIC (ED 150 238; 106 pp.: MF $0.83, PC $7.82; plus postage)	57
8.	"Eight Ethnic Heritage Activities," from *Multi-Ethnic Activities: Upper Elementary*, Supplement (1975)	Ethnic Heritage Study Program Indiana University Foundation Indiana University at South Bend P.O. Box F Bloomington, IN 47401	Not available	71
9.	"Our Italian Heritage," from *Ethnic Heritage Studies Curriculum*, Unit 4, Grade 3, coordinated by June F. Tyler (1977)	Thomaston Ethnic Heritage Studies Project Thomaston Public Library 248 Main St. Thomaston, CT 06787	Not available	75
10.	"Why Did the Chinese Leave China?," from *Chinese Americans Past and Present: A Collection of Chinese American Readings and Learning Activities*, by Don Wong and Irene Dea Collier (1977)	Chinese American Heritage Project Association for Chinese Teachers 1-15 Waverly Place San Francisco, CA 94108	From project (76 pp.; $2.95) From ERIC (ED 146 247: MF $0.83, PC $6.32; plus postage)	99

Descriptions of Additional Resources

No.	**Title**	**Project**	**Availability**	**Page**
11.	*Close to the Earth: A Week With an Indian Family* and *A Tribal Festival* (1979)	Advocates Children's Theater Affiliated Tribes of Northwest Indians Advocates for Indian Education E. 905 Third Ave. Virginia City Bldg. Spokane, WA 99202	See entry	105
12.	*Juba* (1977)	The Folklore of Black America: A Television-Based Curriculum for Ethnic Heritage Studies Greater Washington ETA Assn. 3620 27th St. So. Arlington, VA 22206	See entry	105

1. FOUR RAINBOW ACTIVITIES

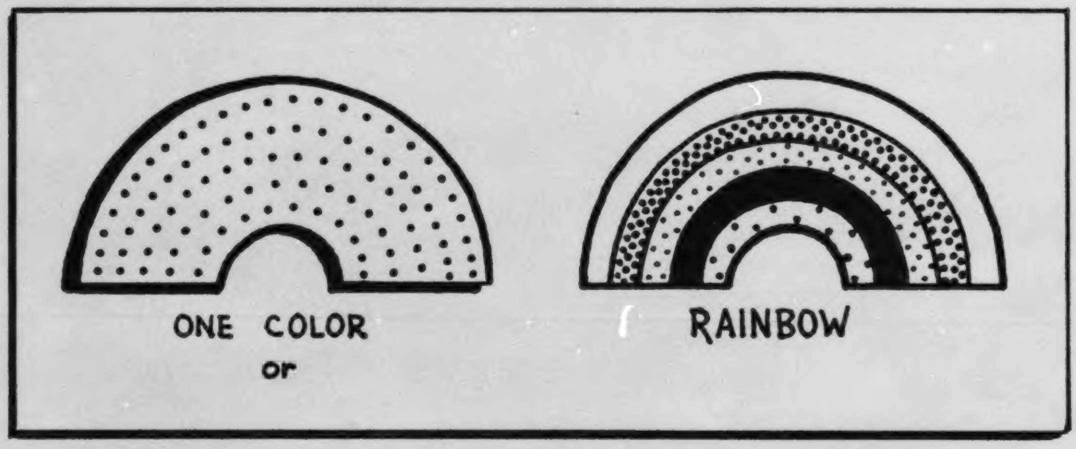
From *Rainbow Activities: 50 Multicultural/Human Relations Experiences*

Rainbow

OBJECTIVE:	To show that the world is more exciting place because of its many varieties.
MATERIALS:	White paper cut into arched shapes, water colors, brushes, and water.
PROCEDURE:	Pass out an arched shaped paper to each child, a brush, some water colors and container of water. Tell them to take one color and paint the whole arch with it. Ask them to take one color and paint the whole arch with it. Ask them to choose a color they think is pretty.

Now pass around another arched paper. Ask them to pick one color and paint it as a stripe starting at one edge of the arch, continuing to the other edge. Select another color and paint it alongside of the first the same way in a stripe. Continue on to other colors until the paper is covered. Ask them what it looks like. (The results should look like a *rainbow*.)

Lay arches side by side and compare. Ask children which is more interesting. If child picks first arch stress how beautiful the color is but continue to discuss how boring the world would be if everything were that one color -- stress the beauty of many colors.



SUGGESTED VARIATION: Instead of using all colors, limit to the five colors of people. Relate to America's being made up of people of many colors. This becomes a " People *Rainbow*." Talk about the beauty of the arch of only one color, but also how much more exciting is the rainbow of five colors.

CAUTION: To deal with children of mixed ethnic backgrounds, talk about richness of having more than one culture to draw from. The leader does not tell the children what their symbolic color should be, the children will decide for themselves.

ANTICIPATED OUTCOME: The results that the children see for themselves in a tangible way are the beauty of all different colors side by side.

Color Me ___ ?

OBJECTIVE: To aid children in understanding the natural colors of people as opposed to the symbolic colors of people.

MATERIALS: Paper - Red, Black, Yellow, White, Brown.

PROCEDURE: Teacher starts discussion by saying "Do you know that a person's skin coloring depends on the amount of melanin in the skin. Melanin is the color pigment of the skin that provides protection to the nerve endings and blood vessels in the skin. All people have different amounts of melanin in their make-up. People have many shades of natural skin color.

Groups of people have adopted symbolic colors to represent themselves. There are five symbolic colors of people, Red, Yellow, White, Black and Brown.
The leader holds up colored pieces of paper next to his/her skin and says "Remember, these are not the natural shades of skin color. No person is really this red (show red paper ect. until all colors have been held up for comparison.)
These are the colors that people chose to be symbolic of themselves.

SUGGESTED VARIATION: None

ANTICIPATED OUTCOME: Children will understand the differences between natural skin color versus symbolic colors of people.

16

Rainbow Words Mobile

OBJECTIVE: To teach children the terms used in the *Rainbow* classes in a visually pleasing manner.

MATERIALS: Colored construction paper (red, white, brown, yellow and black). Scissors, ink and/or felt pens, glue, string and scotch tape.

PROCEDURE: Explain to the children that a word mobile is going to take shape with terms you would like them to know. You will have a *Rainbow* of five colors of people. The *Rainbow* is made by colored arches being pasted on tag board. Hanging from that will be *Rainbow* words.

Start with:

- Respect
- Pride
- I'm O.K., You're O.K.
- Unique
- Sharing
- Beauty of Differences
- Cultural Pluralism

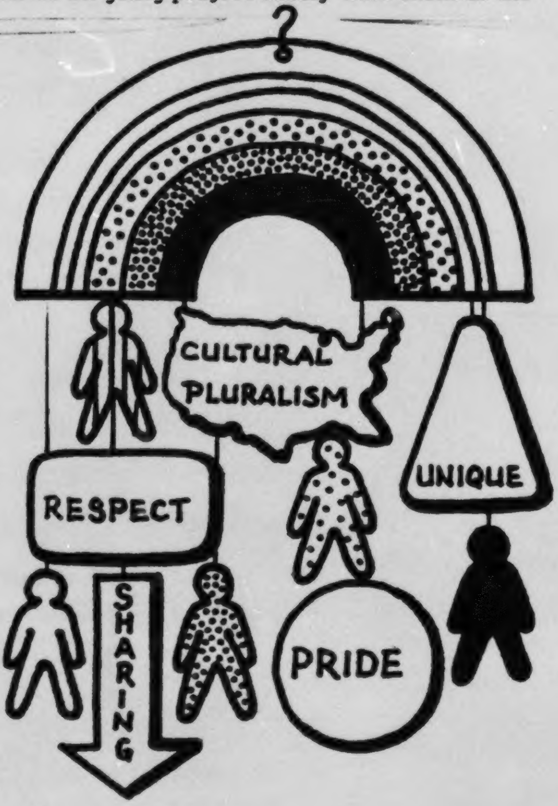
Vary lettering and printing of words and colors (keeping to red, black, white, yellow and brown) and shapes. Add people forms in the colors of people for interest. This activity can be used as a continuing activity, i.e., add one word each week.

SUGGESTED VARIATION: Cut two *rainbows* and in the center of one *rainbow* cut half way to the top. In center of second *rainbow* cut half way to the bottom. Fit first *rainbow* into slot of second *rainbow*. Proceed to make mobile as above.

ANTICIPATED OUTCOME: Children will be continuously reminded of the different terms and meanings as the mobile presents an on-going project visibly with them in the room.

Respect:	to feel and show consideration for others.
Pride:	feeling of self-worth; to be proud proud.
Unique:	special, one of a kind.
Cultural Pluralism:	Many groups of people of different colors living side by side, each respecting the others customs, life styles, languages and traditions.
Sharing:	to enjoy together with others.

Other suggested words: harmony, understanding, etc.



Finger Puppets of America

OBJECTIVE: To demonstrate to the children as all the fingers of a hand are necessary for the hand to function efficiently, so are all the peoples of America necessary for her to become truly great.

MATERIALS: Butcher paper cut in 6" squares in the five colors of people, scrap yarns for hair, scissors, tape and felt marking pen, set of completed finger-puppets, U.S. map.

PROCEDURE: The leader holds up his/her hand with his/her fingers apart and says, "Look at the fingers of my hand . . . . . see how each finger is necessary to the total efficiency of the hand. Each Finger has its unique quality and function. By working all together the hand is a very efficient tool. (Demonstrate gripping, picking up, etc.) If you took away any one of the fingers, you sure would miss it. The hand could still function but not as efficiently."

"Now, let's say that the hand represents America with the fingers its people. Think of all the people living here and name them." (As they name each symbolic color or group of people put the finger-puppet that represents them on a finger until all are covered.) The leader should have all the colors of people in America: red, yellow, black, brown, and white. All five fit nicely on the fingers. Talk about the uniqueness of each group with each adding to the country's greatness as a whole. Then point out the beauty of all our people living together, respecting each other."(Manipulate the finger-puppets apart and together.)

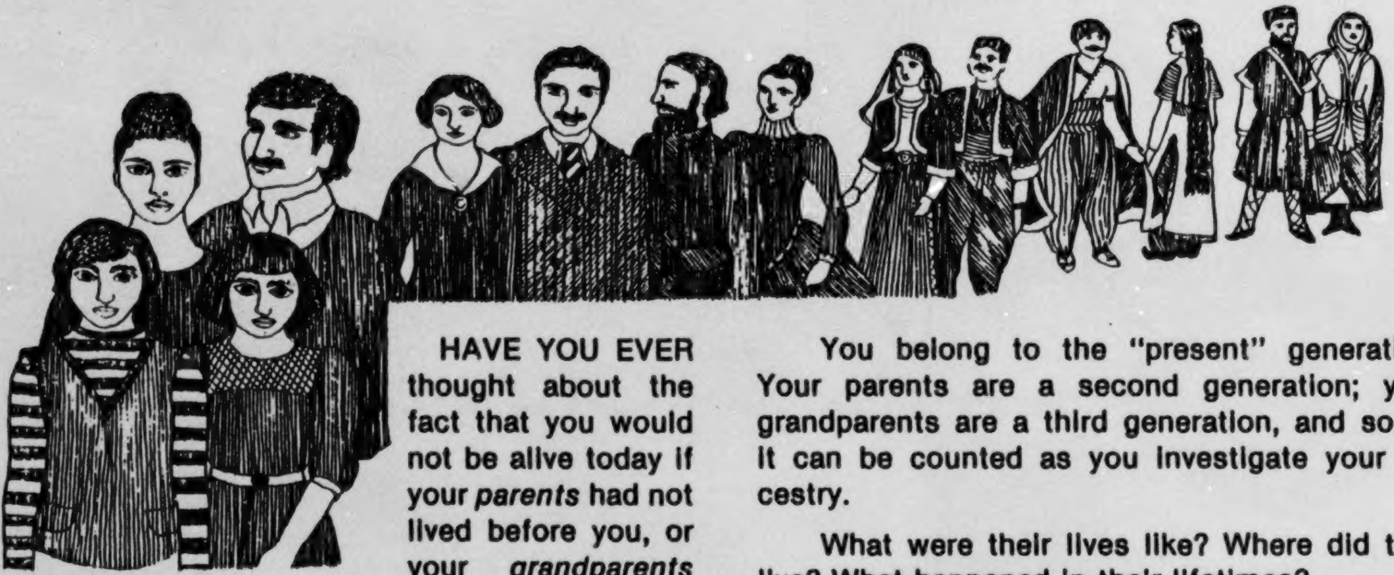
"Now, let's each make our own finger-puppets and perhaps do a play on America's people." Pass out materials needed and show them how to make the puppets.

Puppets should be of yellow, red, white, balck and brown paper. Make five paper puppets. Roll the paper into a tube and tape. Roll one end of tube over your finger forming head. Tape inside the circle. Draw facial features and clothing with felt pens. Add yarn hair by taking several strands of yarn about 10" long and putting through head and knotting on top. By continuing to knot or braid different hair styles are formed.

ANTICIPATED OUTCOME: Children will see through this visual aid that this country is made up of many peoples of color and that it is their unique differences which contribute to the total greatness of America.

FOLLOW-UP ACTIVITY: The Children can make up a play about the different people of America and using their finger-puppets put on a presentation for the class. The songs, "This Land is Your Land, This Land is My Land" and the "*Rainbow Song*" could be sung while manipulating the puppets.

CAUTION: Finger-puppets should be dressed as American students, not in ethnic costumes.



HAVE YOU EVER thought about the fact that you would not be alive today if your *parents* had not lived before you, or your *grandparents* before them, or your *great-grandparents* before them, and so back through the thousands of years of your family's history, for as long as people have been living on earth?

All of these people who were related to you long before you were born are called your *ancestors.*

Your ancestors and the places, or *homelands* from which they came are called your "roots", or *origins.*

The period of time between the birth of one set of parents and the birth of their children is called a *generation.*

You belong to the "present" generation. Your parents are a second generation; your grandparents are a third generation, and so on it can be counted as you investigate your ancestry.

What were their lives like? Where did they live? What happened in their lifetimes?

No one knows the history of all the generations in his or her family. Sometimes this is true because people did not always know how to write. But often it is because families lost or did not write and keep letters and diaries or other records about their lives to give to their children or grandchildren. If they had done so, it would have helped tell the history of the generations in the family.

You can begin to find out more about your family and make a record to keep for *your* children, however. You can do this by asking your parents to help you obtain the information needed to fill out a chart called a FAMILY TREE: and by following directions for other activities found on the next pages.

Remember that you are equally related to both your father's and mother's families. It is therefore important to learn about the names and lives of relatives on *both* sides of the family.

Your father's relatives
are called your
PATERNAL relatives.

Your mother's relatives
are called your
MATERNAL relatives.

WHAT IS A PARENT? To be a parent means to both create children, and to raise and teach and guide them. Usually the same set of parents both create and help you grow up. But some children have two sets of parents because of death or divorce in the family. The parents who create the child are called the *biological* parents. If you or your parents have more than one set of parents and you wonder which parents to record, remember that *both* sets of parents are important to you and have influenced your life, so you may record the facts about whichever parents you choose, or have knowledge about.

ASSIGNMENT DIRECTIONS:

1. On the following two pages (3 and 4) you will find a FAMILY TREE chart. Fill the blank spaces with all of the information that you know. ASK YOUR PARENTS to help you with the information which you do not know.

   NOTE: If family records have not been kept, or were lost, even your parents may not be able to tell you *all* the facts needed. Do not worry about this. Just do your best to fill as many blanks as you can — Then KEEP THE FAMILY TREE FOR *YOUR* CHILDREN!

2. *Next,* turn to the FAMILY MIGRATIONS MAP.

   Find out where your relatives or ancestors lived *before* they came to the United States.

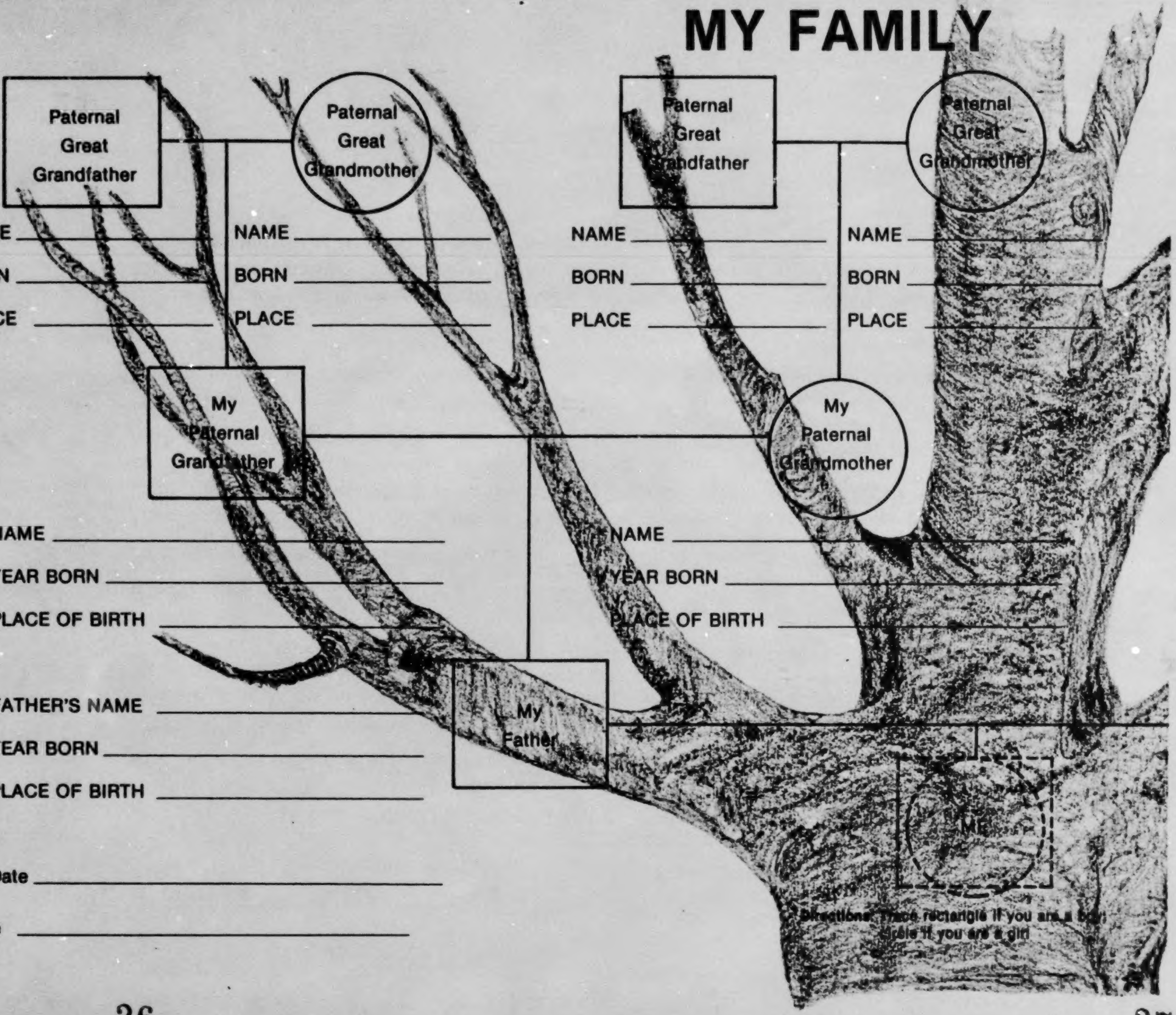
   Then draw the *migration route* (the direction and course of travel taken as they moved from one country and across seas to another) on the FAMILY MIGRATIONS map sheet. *Label* the name of the country or city where they were born, and the place where they first lived in the United States. (Example: ISTANBUL and BOSTON).

   NOTE: If you have no knowledge about your ancestors *before* they came to the United States, label the names of the places in the *U.S.* where some of your relatives lived.

3. If you are doing this project with a class, bring your completed assignment in your MY ORIGINS booklet to your next class. You will use the information to make a large *class* FAMILY MIGRATIONS MAP.

BEST COPY AVAILABLE

MY FAMILY


Paternal Great Grandfather
Paternal Great Grandmother
Paternal Great Grandfather
Paternal Great Grandmother
My Paternal Grandfather
My Paternal Grandmother
My Father
ME

NAME ____________
BORN ____________
PLACE ____________

NAME ____________
BORN ____________
PLACE ____________

NAME ____________
BORN ____________
PLACE ____________

NAME ____________
BORN ____________
PLACE ____________

NAME ____________
YEAR BORN ____________
PLACE OF BIRTH ____________

NAME ____________
YEAR BORN ____________
PLACE OF BIRTH ____________

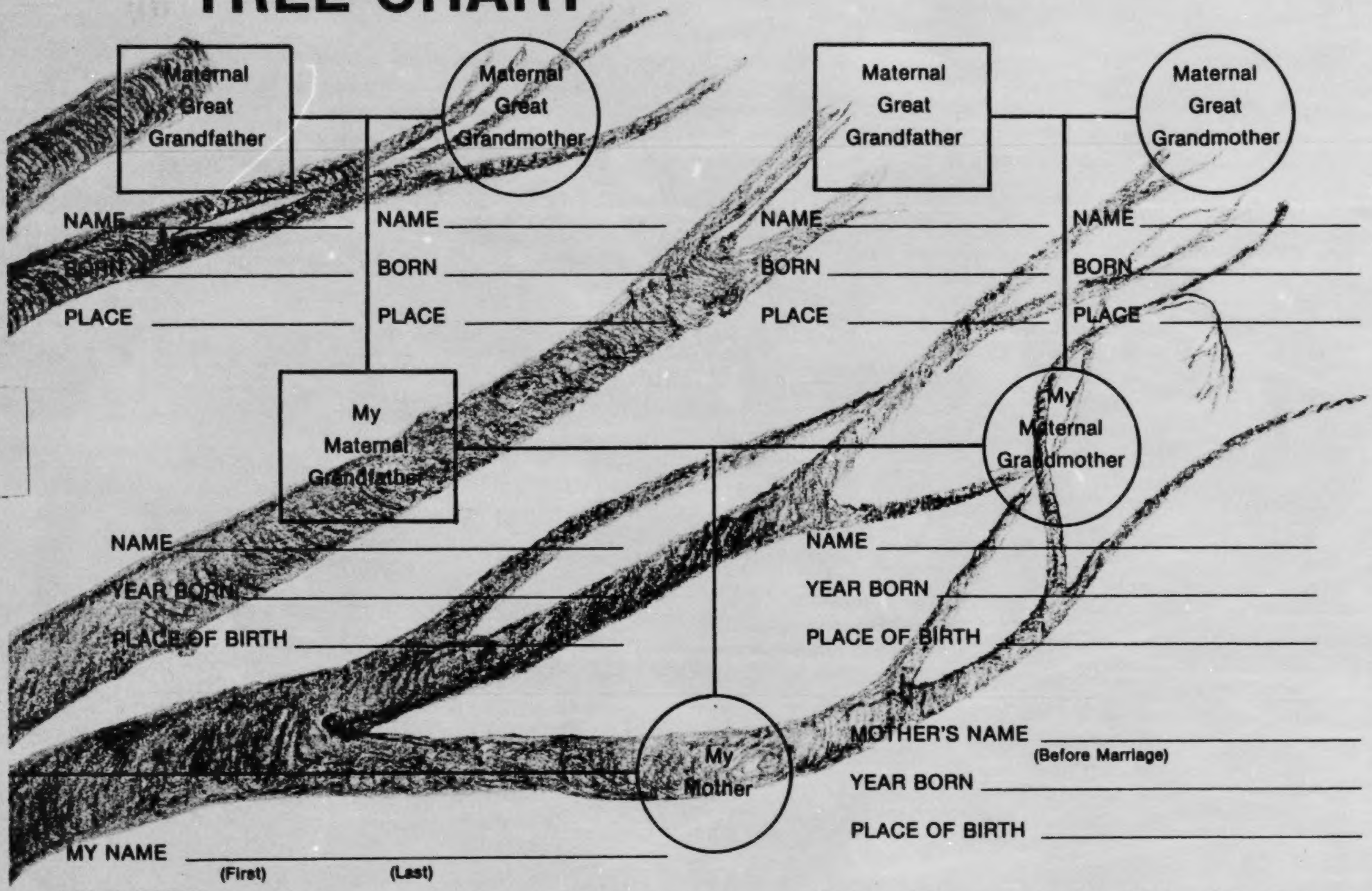
FATHER'S NAME ____________
YEAR BORN ____________
PLACE OF BIRTH ____________

Date ____________

Name ____________

Directions: Trace rectangle if you are a boy; circle if you are a girl.

TREE CHART



Maternal Great Grandfather

NAME ____________

BORN ____________

PLACE ____________

Maternal Great Grandmother

NAME ____________

BORN ____________

PLACE ____________

Maternal Great Grandfather

NAME ____________

BORN ____________

PLACE ____________

Maternal Great Grandmother

NAME ____________

BORN ____________

PLACE ____________

My Maternal Grandfather

NAME ____________

YEAR BORN ____________

PLACE OF BIRTH ____________

My Maternal Grandmother

NAME ____________

YEAR BORN ____________

PLACE OF BIRTH ____________

My Mother

MOTHER'S NAME ____________
(Before Marriage)

YEAR BORN ____________

PLACE OF BIRTH ____________

MY NAME ____________
(First) (Last)

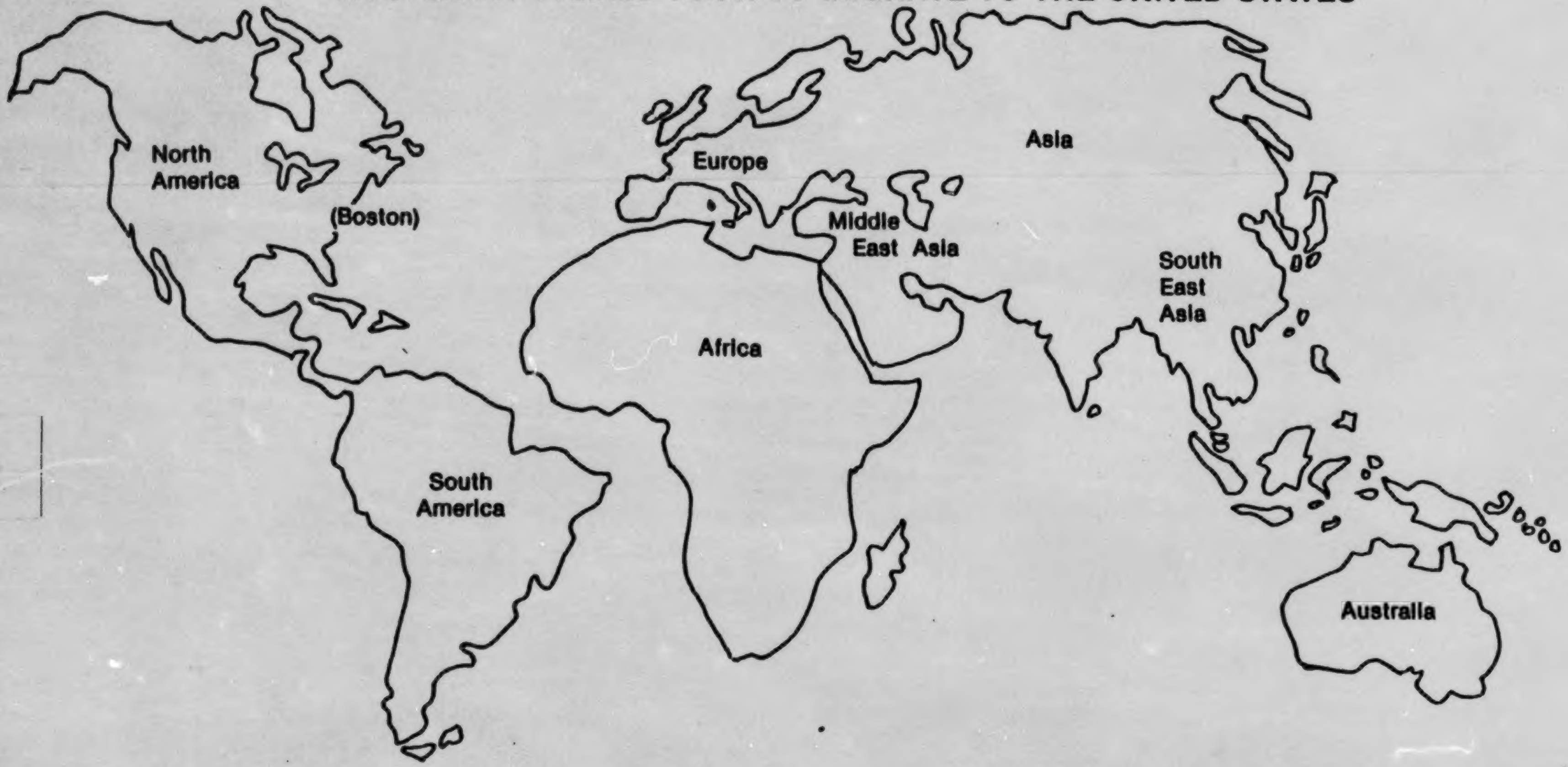
YEAR BORN ____________

PLACE OF FIRST HOME ____________

(Note: Remove pages from book, photocopy, and tape together for student use.)

BEST COPY AVAILABLE

ROUTES MY FAMILY TOOK TO MIGRATE TO THE UNITED STATES



DIRECTIONS: Draw the routes that your father's family used to come to the United States using the symbol ◄-----------------. Show where they began their trip and where they settled in the United States. Draw the routes that your mother's family used using the symbol: ◄————. You may have several arrows for each side of the family, if grandparents came from different places. Label the cities or countries they came from and their home in the United States.

Date ______________________________ Name ______________________________

3. WHO I AM

From *Caribbean Roots: A Learning Experience for Students in the Virgin Islands*

Purpose: This lesson is designed to help your students learn more about one another's backgrounds, birth origins, and family histories.

Behavioral Objectives: Listen to and follow directions; record a personal history.

Begin the lesson by providing each student in the class with a copy of the Personal Data Sheet. If you have very young students, they can dictate the answers they know to you or someone else you have designated as secretary. The students may have to take the sheets home to complete the information. When the sheets are completed, you can team the students, on a random basis, into groups of two. They can share the information with each other. They should be encouraged to discuss any similarities and differences.

After each team has completed its discussions, allowing approximately five minutes for initial discussion, regroup the class into new groups of two students, with whom they can continue sharing this experience. If there are questions with which some of your students seem uncomfortable, simply pass over them. Following these small-group discussions, the class should be ready for the following activities:

--A class discussion which provides individuals with the opportunity to express what they have learned about themselves and other students with respect to their ethnic backgrounds.

--Writing anonymous one-paragraph "essays" on the topic "Who I Am." These essays can be collected and read to the class by the teacher.

--Younger children may draw pictures of themselves, their families, their homes, and other places that they have lived.

--An activity can be arranged in which a student is blindfolded and asked to find his/her way around the room. After a few minutes, the student is asked by the teacher how it felt to be "blind" in familiar surroundings. The question of how any newcomer feels upon arriving in a strange environment and encountering new people and places can then be asked and discussed by the class.

--The class can write a group composition by having the teacher provide the first few words or the topic sentence (for example, "I have just arrived from . . ."). The students provide the other sentences to the teacher, who then writes them on the board.

"WHO I AM" PERSONAL DATA SHEET

Name ______________________ Date ________________

1. My name is ____________ ______________ ____________.
(first) (middle) (last)

2. I am __________ years old.
(age)

3. My birthday is __________ ____________ ____________.
(month) (day) (year)

4. I was born in ______________________________________.
(place of birth) (island or country)

5. I live in ____.
(name of island or country)

6. I live with ____.
(name of parent or guardian)

7. He or she is my ____________________________________.
(relationship)

8. My ____________________ was born in ________________.
(parent/guardian) (island or country)

9. Some people in my family live in other places:

________________ lives in __________________________.
(name) (place)

________________ lives in __________________________.
(name) (place)

________________ lives in __________________________.
(name) (place)

10. I am in the __________ grade.
(number)

11. I go to ________________________ School.
(name of school)

12. My teacher's name is ______________________________.
(name of teacher)

4. CHINESE CHILDREN"S THEATER

From *Chinese Cultural Activities*, vol. 1

The following 2 scripts are for children's plays. They were either adapted or written by the class which first performed them, from the original Chinese materials or traditions.

In our style of children's theatre, there is far more emphasis on scenery, mime and dance than on acting per se. The scripts rely mainly on a narrator to carry the story. In the original performances there was very little live talking: the narration was taped by the children, together with the background music, and the dances and mime were acted out by the children following the tape. This technique takes a burden off small voices and short memories, and frees the children's energy for movement. We encourage teachers working with elementary school children in drama to think in terms of parades, pageants, tableaux, scenery, and casts of thousands to fill out a play and make it exciting to the audience. Just the bare lines of a script makes a poor show. Think of the Hollywood musicals of the '40s.

'The Legend of White Snake' is, of course, a famous Chinese opera. It has been adapted for children. This script was first performed by Steven Ware's 5th grade, P.S. 126, Manhattan, in 1977. In 1974 a shorter version was performed by Margo Jones' 5th grade, P.S. 42, Manhattan. Running time in opera form is nearly 40 minutes, which is very long for a children's show. As a regular play, it would be somewhat shorter.

'Lightning Meets the Aquarius Fighting School' is an original script by a largely non-Chinese group of children, organized by Mrs. Oi-Yee Lau, Bilingual Office, P.S. 42. It was written to illustrate their study of Chinese New Year customs, and first performed in 1973.

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INTRODUCTION TO CHINESE OPERA

Chinese Opera is a very wonderful form of theatre, involving acting, dancing, acrobatics, mime, music, and singing. The stories are simple, usually moral tales in which the good are rewarded and the evil punished. There is often a lot of excitement, with fighting and supernatural events. The costumes are very brilliant and fancy. Many parts are for painted faces", using full face colored makeup. All gestures and movements are highly symbolic. It is said of opera, " Each sound is a song, each movement is a dance."

If you have never seen a Chinese opera, you should simply use this script to put on a regular play. If you want to make it more authentic, here is some limited information.

The stage is bare, except for a small table and two chairs draped in embroidered covers, and sometimes a "wedding curtain".
Scenes shift rapidly into each other without a break. Characters usually enter from Stage Right, and exit Stage Left.

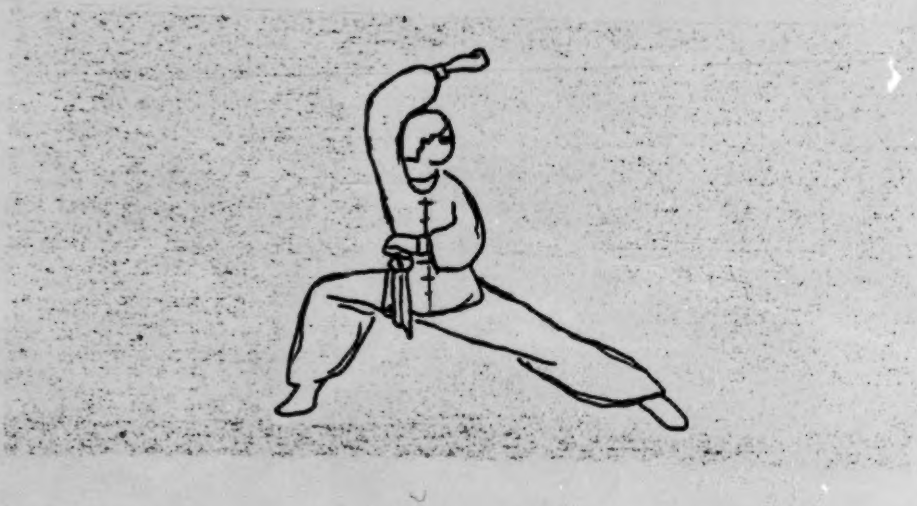
All movement is very formal, like a dance. Groups of soldiers etc. will line up symetrically and pose. Fighting, which occurs frequently, has a special style of its own, using martial arts forms and exercises. If two armies are fighting, they line up facing each other,strike a pose, then rush through each other, turn, and pose again. Repeat, and repeat again. The losers may then crouch on the floor, shaking their hands in front of their faces to indicate submission, and exit. Or they may roll off the stage. If individuals fight, again it is by circling and posing; the only contact fighting is with sticks. These formalized fighting techniques are very useful with children, who tend to become over-excited in battle scenes.

Much of the action is carried out in elaborate pantomime. For example, a boatman has no boat, but only an oar. He moves sideways around the stage, rowing from the stern of the imaginary boat. When someone jumps on his boat, he and that person bob up and down like a seesaw, to show that the boat is rocking.

Flags, about 2' by 2', are used a lot, to represent armies, or the ocean, or a chariot.

In a real opera, part of the dialogue will be sung, in formal verses, and part spoken with exaggerated inflection. We have never done singing with children.

If you want to try face painting, it is perfectly safe to use artists' acrylic thinned with water on faces. Red, black and white are common on warriors, gold and green on spirits, and white blending to deep pink around the eyes for women.

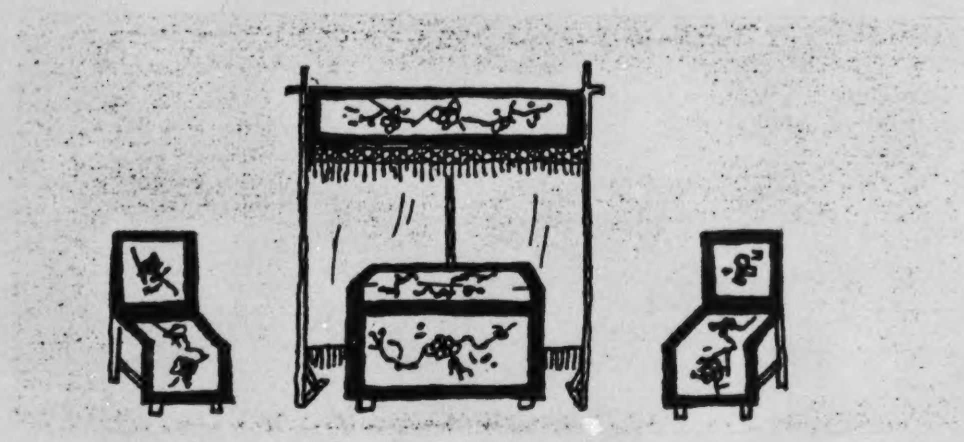


THE LEGEND OF WHITE SNAKE

List of Characters

Bai Su Jen, the White Snake
Shiau Ching, the Blue Snake, her maid
Shiu Shien the Scholar
Fa Hai, the Abbot of Golden Mountain Temple
The Jade Emperor
Heavenly Soldiers and Spirits
Boatman
Immortal of the South Pole
Deer Spirit
Crane Spirit
Other attendents
Sea Spirits
Monks

The Stage is set as for opera - bare, with a table upstage, center, flanked by two chairs. The table and chairs are covered in brightly embroidered cloth.



PROLOGUE

Narration: A long, long time ago, the Jade Emperor of Heaven was having a big party.
敘述：很久，很久从前．天上的玉皇大帝正在举行一個盛大的宴會。

(Curtains open. Heavenly soldiers enter in pairs SR, circle the stage, line up on both sides of table, upstage, center. Jade Emperor enters SR with maids and attendents following, sits in front of table. Spirits enter SR, dance.)
Narration: Bai Su Jen, the White Snake, and Shiau Ching, the Blue Snake, after thousands of years of meditation, now have the power to transform themselves into any creature. In the form of beautiful girls, they attended the emperor's party.
敘述：白素貞和小青在峨嵋山上，經过了千年的修鍊，已由蛇身变化成人形，
亦在眾仙女的慶賀舞蹈中。

(When the dance finishes, Blue and White Snake leave the group, wait on SR until other girls exit SL. Jade Emperor and attendents also exit.)

Blue: Sister Bai, we have been in heaven for many years. I am bored with the same thing happening every day. Why don't we go down to earth and find out what it's like down there?
青蛇：白姊姊，我倆來到天上許多年了，每天对着天上的景物，日久生
厭；為什么我倆不到凡間去遊玩一番呢？

White: Sister Ching, what you're saying is quite true. Let me open the clouds and have a look at the earth below.
白蛇：青妹妹，妳所言甚是，待我撥開云头一看凡間究竟。

(White and Blue mime looking down on earth. They look at each other; they are happy. Exit SL.)

Scene 1. Borrowing the umbrella by the lake.
遊湖借傘

Narration: White and Blue Snake left the party in Heaven. They arrive at West Lake in Hangjou, and are enjoying the beautiful view.
敘述：白蛇.青蛇離開了天上的聚會,下凡到了杭州的西湖.正在遊湖賞景.

(White and Blue enter SR)

White: I left O-Mei Mountain and came to West Lake..
白蛇：離開了峨嵋到西湖……

Blue: Sister, the view of West Lake is really beautiful.
青蛇：姐姐，西湖的風景真美呀！

Narration: All of a sudden it began to rain. White and Blue Snake didn't know what to do.
敘述：忽然之間,天下大雨,白蛇,青蛇不知如何是好！

(White and Blue try to cover themselves with their hands from the rain, look around for shelter, and run to SL corner. They try to dry themselves under (imaginary) tree. Enter scholar SR, holding an umbrella and a fan, wandering in the rain, enjoying the view. He sees the two girls, walks to them and bows; they bow back.)

Scholar: Ladies, where do you want to go?
許仙：兩位娘子往何处去？
Blue: We want to go to the Chien-Tong gate.
青蛇：我們要到錢塘門去！
Scholar: It's raining hard, please take my umbrella.
許仙：雨這么大！請用我這把傘遮遮雨吧！
White: But what about yourself?
白蛇：那么您自己呢？
Scholar: It doesn't matter!
許仙：不要緊的！
Blue: Why don't we all share the umbrella?
青蛇：那我們三人一塊用這把傘吧！
(The three get under the umbrella. Enter old man SR, rowing a boat.)

Scholar: There comes a boat. Let me escort you home. Boatman, please row your boat over here!
許仙：有船來了，讓我送兩位娘子回去吧！老船夫，請把船划过來！

Old man: O.K.
老船夫：哎！
(Old man rows to center; the three mime getting into boat, one at a time.)

Scholar: Please take these two ladies to the Chien Tong gate.
許仙：請送兩位小姐去錢塘門！
Old: Yes, sir.
老船夫：是！
They mime being in a boat in a storm, circling the stage.)

Blue: Sister, look! The rain has stopped. West Lake looks even prettier now.
青蛇：姐姐！妳看這雨过天青，西湖的景色更美了！

(Boat has arrived at shore; they get off. Blue does a magical gesture with her hand, and it starts to rain again.)

Blue: Oh dear, it's raining again. The umbrella...
青蛇：天又下雨了！這傘----
Scholar: You two take it. I'll get it back another day.
許仙：妳們兩位拿去用，我改天再來取！
White: I am embarassed...
白蛇：那怎麼好意思呢？
Scholar: Don't mention it...
許仙：不要緊的！
White: Thank you very much.
白蛇：多謝！
Scholar: Not at all...
許仙：豈敢！
(White and Scholar are staring at each other, Blue smiles, then elbows White. White, suddenly shy, runs off SL. Blue smiles at scholar, exits SL.)

Scene 2. The wedding 成婚

Narration: Not long after that romantic meeting, the Scholar marries Bai Su Jen,
敘述：不久之後，許仙和白素貞就成婚了。

(Blue is decorating the room. Center, is the red wedding curtain, in front of it is a pair of red candles on the table. On one side of the curtain is the umbrella. Blue dances with the duster. Scholar and White enter SR. She is in red wedding costume, head also covered with a red veil. Scholar leads her by a wide red ribbon with a big bow in it. White holds the other end, but hangs back. When they reach the center, she stops; he pulls. Blue gestures to him to pull, and she will push. They do so. Scholar and White exit SL. Blue is happy, also exits.)

Scene 3. The Frightening Change 驚變

Narration: The scholar and Bai Su Jen were very happy after their marriage. One day, on Dragon Boat Festival, an old monk named Fa Hai came to visit the scholar.
敘述：白素貞和許仙結婚之後，生活非常快樂。一天，正值端陽佳節，
老和尚法海來訪。

(Scholar enters SL, sits, reading. Monk enters SR, walks to middle, pantomimes knocking at door.)

Monk: Is Master Shiu at home?
法海：許官人在家嗎？
(Scholar walks to center, mimes opening door.)

Scholar: Why, it's the old master! Please come in.
許仙：原來是老禪師！請進！
(They step over threshold, and sit.)

Monk: I haven't seen you for such a long time. But.. your face has an evil look! You must be haunted by an evil spirit.
法海：許久不見，施主臉上一片妖氣，一定是被妖精所纏！

Scholar: Where is this evil spirit?
許仙：那裏來的妖精？
Monk: It's right next to you.
法海：妖精就在你的身旁。

Scholar: No, there is no evil spirit..
許仙：沒有哇！
Monk: Your wife is actually a snake spirit. She married you to wait for the right time to eat you up.
法海：你妻子白素貞乃是千年蛇精變化而成，她和你成婚是等待時机成熟，
好將你吞食！

Scholar: Is this true? What am I going to do?
許仙：真有此事？我將如何是好？
Monk: Today is Dragon Boat Festival. Ask her to drink some Shiong Huang wine with you. You'll see what I mean. If there is any problem, you can find me at the Golden Mountain Temple. I must go now. Goodbye.
法海：今日乃端陽佳節，你劝她吃一杯雄黃酒便可明白！如有什么
動靜，可上金山寺來尋我。告辭了

Scholar: Thank you very much, old master.
許仙：多謝老師父！
(They stand, bow, and mime opening door at center. Monk exit SR,)
(White and Blue enter SL.)

Scholar: My dear, you are already up...
許仙：娘子起來了！
White: Yes, have you eaten yet?
白蛇：起來了，官人用過飯了？
Scholar: I was drinking with a friend to celebrate the Dragon Boat Festival. He wanted to toast you in a glass of Shiong Huang wine.
許仙：適才和賀節友人們共飲，他們要敬妳一杯雄黃酒！

(He hands her a cup of wine. White and Blue glance at each other. Blue gestures for White to stop.)

White: I'm not feeling very well; I'd better not drink.
白蛇：為妻身体不爽，不能飲酒。

Scholar: You must drink a little.
許仙：一定要喝的！
Blue: She is not feeling well. She can't drink.
青蛇：小姐身体不適，不能喝酒的！
Scholar: I can take care of her. You can go now.
許仙：小姐有我伺候，你進去吧！
(Blue looks worried, exits SL.)

Scholar: Come. I'll drink first.
許仙：來！我先乾了！
White: I...I...
白蛇：這…這…這…
(She drinks)

Scholar: You can drink! Have another.
許仙：娘子好酒量！再來一杯！
White: No, no...
白蛇：不…不…
(He makes her drink again.)

White: Ching, Ching...
白蛇：青兒，青兒…
(She runs out, behind curtain.)

Scholar: She doesn't feel well; I made her drunk. Let me go and have a look.
許仙：娘子身体不好，我把她灌醉了，待我進房去看看。

(He starts to walk behind curtain. Suddenly, a big white snake pops out from the center. He is frightened, faints. White and Blue enter SL, help him get up and exit SL.)

Narration: White Snake and Blue Snake decide to go up to the mountain to get the magic herb to cure the scholar.
敍述：白青兩人決心上山去寻靈芝仙草解救許仙。

Scene 4. Stealing the Herbs 盗草

(Deer Spirit and Crane Spirit enter SR, doing acrobatic and martial arts skills. Magic herb on table, center.)
Deer and Crane: By our Master's order, we're guarding the magic herbs. Nothing will happen to them!
鹿童，鶴童：仙翁有令。看守灵芝，不得有誤！

(They exit, SL. White and Blue enter SR.)

White: My husband saw me in my true snake form. This made him so ill he couldn't leave his bed. I must get the magic herb to cure my poor husband.
白蛇：官人見我顯原形，一病在床不起身，今晚要得仙草，好為官人治重病。

(Goes to center, starts to take herb. Der and Crane enter SL, stop them.)

Deer: You demon! How dare you come to this fairy mountain?
鹿童：何方妖魔？竟敢偷入仙山！
White: I came to borrow the magic herb to cure my husband.
白蛇：仙官，我為救我官人之病，特來借灵芝一用。
Crane: The magic herb belongs to this fairy mountain. How could we lend it to you?
鶴童：灵芝仙草乃仙山之物，豈可借你家用？

(They fight. More spirits come to help Deer and Crane. White and Blue almost defeated. The Immortal of the South Pole enter SR, stands on table, center. Everyone kneels, facing Immortal.)

Immortal: How dare you come to this fairy mountain to steal the magic herbs?
南極仙翁：大膽白素貞，竟敢上山盜草！
White: Merciful Immortal, please save my husband. My own life is not important.
白蛇：仙官慈悲為怀，請救救我的許官人！

Immortal: I see that you really love him. I will give you some herb to cure your husband. You may leave the mountain.
南極仙翁：念妳痴情可感，賜妳仙草搭救妳家官人。妳就下山去吧！

White: Thank you very much, oh Immortal.
白蛇：多謝仙官！！
(White and Blue take the herbs from Immortal. They exit SR. The others exit SL.)

Scene 5. Golden Mountain Temple 金山寺

Narration: White and Blue Snake took the herb, and returned home. They saved the scholar's life. But the Monk, Fa Hai, came to see the scholar again, and persuaded him to come to Golden Mountain Temple to protect him from White Snake.

敘述：白蛇，青蛇拿了仙草，回家救了許仙之命。但法海又來許仙家，勸許仙跟他上金山寺去，以免終有一日会被白蛇吃掉。

(Monk and scholar enter SR, walk across, exit SL.)

Narration:White and Blue Snake decided to go up to the mountain to find the scholar.
敘述：白蛇偕青蛇決定上山去尋許仙。
(White andBlue enter SR, find a boat. Mime as before, getting on boat, rowing around stage.)
(Sea Spirits - shrimps, crabs, fish, lobsters - enter SL, doing acrobatic skills. Circle the boat.)

Spirits: Master, where are you going?
海怪：娘娘！往何處去？
White: I am going to Golden Mountain Temple to find my husband.
白蛇：上金山寺去尋我許官人！
Spirits: If you are in trouble, we can help you.
海怪：娘娘如有困難，我等可助一臂之力！
White: Wait underneath the water.
白蛇：水底伺候！
Spirits: We will.
海怪：是！
(Spirits exit, SL.)

White: Sister Ching, hurry the boat!
白蛇：青兒，催舟！
(They row, arrive at shore, get off, wait SL corner. Monks and Fa Hai enter SR. Fa Hai sits on top of the table, monks line up on the sides. White walks center.

White: Fa Hai! Return my husband!
白蛇：法海！还我許官人来！
Monk: Your husband is not here. Go look for him elsewhere!
法海：妳官人不在此处，到别处去找吧！
White: Three days ago, my husband told me he was coming here to burn some incense. How can you say he is not here? Please release him so we can be together again.
白蛇：三日之前，我官人明明說是来此处上香还愿的，怎說他不在此处？望你还他出来，夫妻重聚！

Monk: I will tell you the truth. Your husband has already become a monk in this temple. He cannot return home!
法海：老衲对妳說！妳官人已拜在老僧门下，在本寺出家，不能回去了！

White: We have our vows. How can you separate us! Old Master, please spare him, let him go!
白蛇：想我与他海誓山盟，你豈可將我夫妻生生拆散？望老禅師高抬貴手，放他回去！

Monk: Evil Monster, say no more. You should return home. Take this!
法海：孽畜！不要多說），妳还是回去吧！看杖！
(Monk throws his staff with a blue dragon head at White. White and Blue fight with the monks. They are outnumbered. Blue exits SR, enters with sea spirits. They carry square green flags, representing flood waters. Both groups fight. The monks win. Sea Spirits exit SL. White and Blue, defeated, kneel in front of Monk.)

Monk: Take these evil demons! Protect my holy temple!
法海：快替我拿下妖孽！保衛經堂！
Monks: Yes, sir.
眾和尚：領法旨！
Narration: So, White Snake and Blue Snake were imprisioned by the monk under Thunder Mountain for a long time. White Snake gave birth to a son by Shiu Shien the Scholar. Many years later, this boy was able to rescue her.
敘述：因此，白蛇和青蛇就被法海囚禁在雷峯塔下。
後来白蛇和許仙所生的兒子長大之後，救出了白蛇，青蛇。

(Curtain.)

5. THREE SINGING GAMES

From *Inter-Ethnic Music: Rhythm--The Pulse of Humanity*

Instructional Goals:

To show children that the number of beats per measure or set may change during the song.

To inform students that in some cultures, songs and dances depict events in nature.

To teach children a singing game.

Behavioral Objectives:

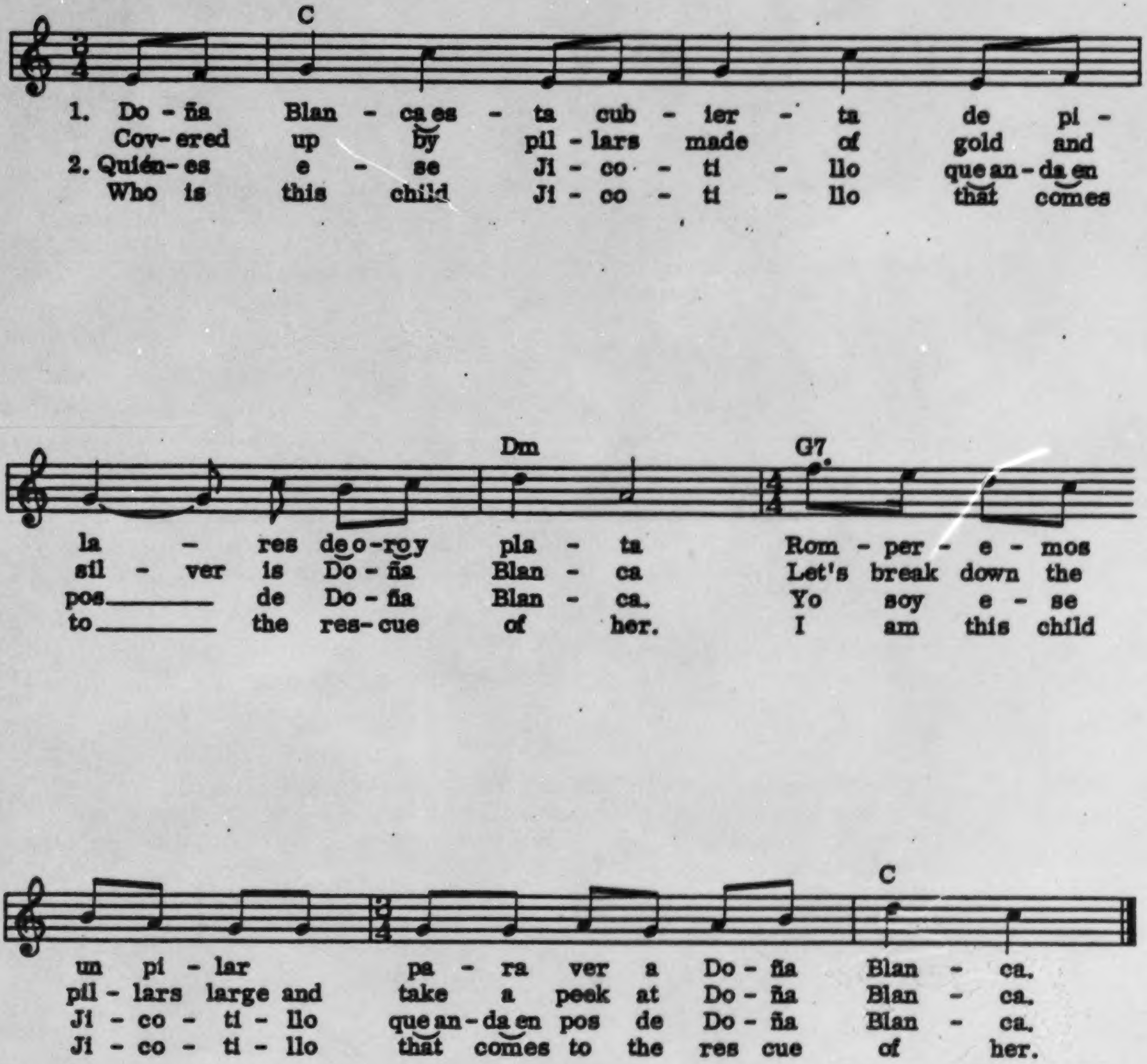
Students will demonstrate the ability to recognize a change of meter within a composition by some visible sign such as raising their hands when they hear the change, or raising the correct number of fingers to indicate the correct number of beats per set or measure.

Students will demonstrate the understanding that in some cultures songs depict events in nature by performing an example of a piece of music of this type and explaining lyrics.

Students will demonstrate their understanding of a singing game by performing "Dona Blanca," "Punchinello," or some other ethnic singing game or by creating one.

The audio tapes of these songs are no longer available from the project. However, teachers with access to musical instruments may be able to play the melodies from the sheet music provided here. The strategies described may be adapted for use with any ethnic or folk song.

Doña Blanca


C
1. Do - ña Blan - ca es - ta cub - ier - ta de pi -
Cov - ered up by pil - lars made of gold and
2. Quién - es e - se Ji - co - ti - llo que an - da en
Who is this child Ji - co - ti - llo that comes
Dm
G7
la - res de o - ro y pla - ta Rom - per - e - mos
sil - ver is Do - ña Blan - ca Let's break down the
pos de Do - ña Blan - ca. Yo soy e - se
to the res - cue of her. I am this child
C
un pi - lar pa - ra ver a Do - ña Blan - ca.
pil - lars large and take a peek at Do - ña Blan - ca.
Ji - co - ti - llo que an - da en pos de Do - ña Blan - ca.
Ji - co - ti - llo that comes to the res cue of her.

Procedure:

Step 1 - Listen to the cassette tape recording of "Dona Blanca" and ask the children to clap the beats, clapping louder on the accented or strongest beat. Help them determine the number of beats in a set. Most of the song is in sets of three except the measure with the words, "Let's break down the pillars large," which is a set of four. The song starts on the last beat of a set of three, has four sets of three beats, one set of three beats, and then two beats of a set of three (the last beat of this set of three is the first beat of the song.)

Step 2 - Sing the song, and learn the motions to the singing game that accompany it:

The children form a circle. "Dona Blanca" (a girl) is put in the center, and the boy who plays the role of "Jicotillo" walks around the circle. Each player represents a pillar. They hold hands and move around "Dona Blanca." "Jicotillo" asks, "What is this made of?" On answering, for example, "of gold" or "de oro," he attempts to break the pillar (break through the hands that are held). If he succeeds, he enters the circle and kidnaps "Dona Blanca;" if not, he continues to move around the circle. The game continues until "Jicotillo" is able to break the circle and kidnap "Dona Blanca." The player who allows his entrance exchanges places with "Jicotillo" and another girl is chosen to play role of "Dona Blanca."

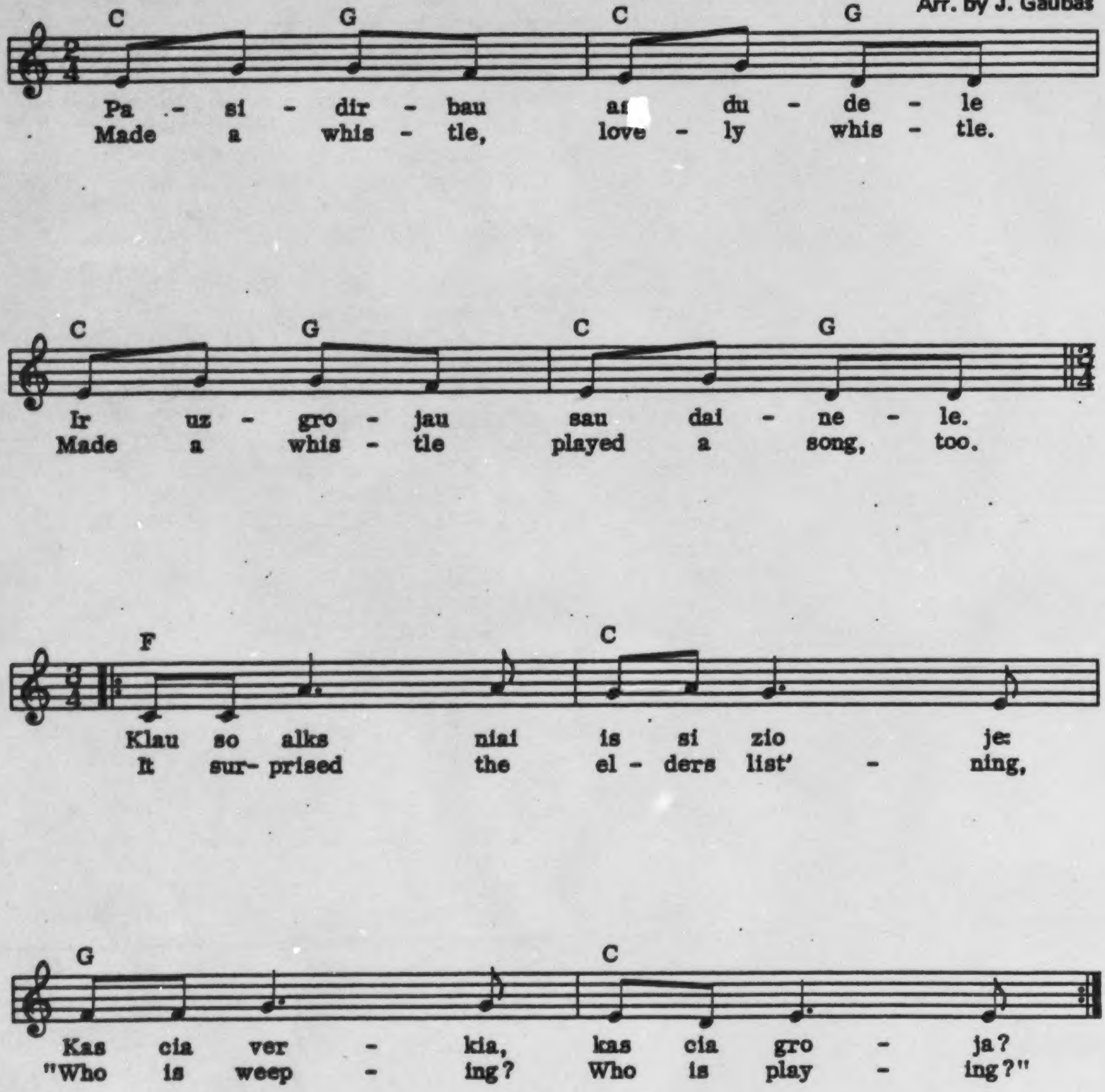
Step 3 - Listen for the change in the number of beats per set in the Lithuanian folk song, "I Made a Whistle." After four sets of two beats per set, it changes to sets of three beats per set. Listen to this song, clapping the beats and accenting the stronger ones. Point out the four sets of two followed by four sets of three which are then repeated.

After the students have learned the song, ask them to draw a picture illustrating this song.

Pasidirbau as Dudele

I Made a Whistle

K. Jakubenas,
Arr. by J. Gaubas


C G C G
Pa - si - dir - bau as du - de - le
Made a whis - tle, love - ly whis - tle.
C G C G
Ir uz - gro - jau sau dai - ne - le.
Made a whis - tle played a song, too.
F C
Klau so alks niai is si zio je:
It sur- prised the el - ders list' - ning,
G C
Kas cia ver - kia, kas cia gro - ja?
"Who is weep - ing? Who is play - ing?"

Step 4 - Listen to a song which has three different sets of beats in it, the Alaskan Indian song, "Tlingit Ptarmigan Dance Song."* (We heard the very beginning of this song in Part V.) The song was arranged and recorded by Dr. Louis Ballard, a well-known American Indian composer and conductor. It is one of a collection of American Indian songs, which includes not only the recordings of the songs, but copies of the songs in book form and on ditto masters, filmstrips and transparencies of illustrations:

American Indian Music for the Classroom
Created and Taught by Louis W. Ballard
Produced by Canyon Records, c. 1973
4143 North Sixteenth Street
Phoenix, Arizona 85016

The word Tlingit means "people" and is the name of a large tribal group consisting of fourteen tribal divisions. Ptarmigan is the name of a type of grouse, a bird which has completely feathered feet and inhabits the arctic regions. This song and dance is a contest to imitate the courtship characteristics of birds.

The dance song starts with three sets of five, followed by one set of three, and then one set of four. This same order of sets is repeated twice more.

Have the children listen to the recording of this song and clap the sets as they occur:

Three (3) sets of 5 beats;
One (1) set of 3 beats;
One (1) set of 4 beats.

The above pattern is repeated three times.

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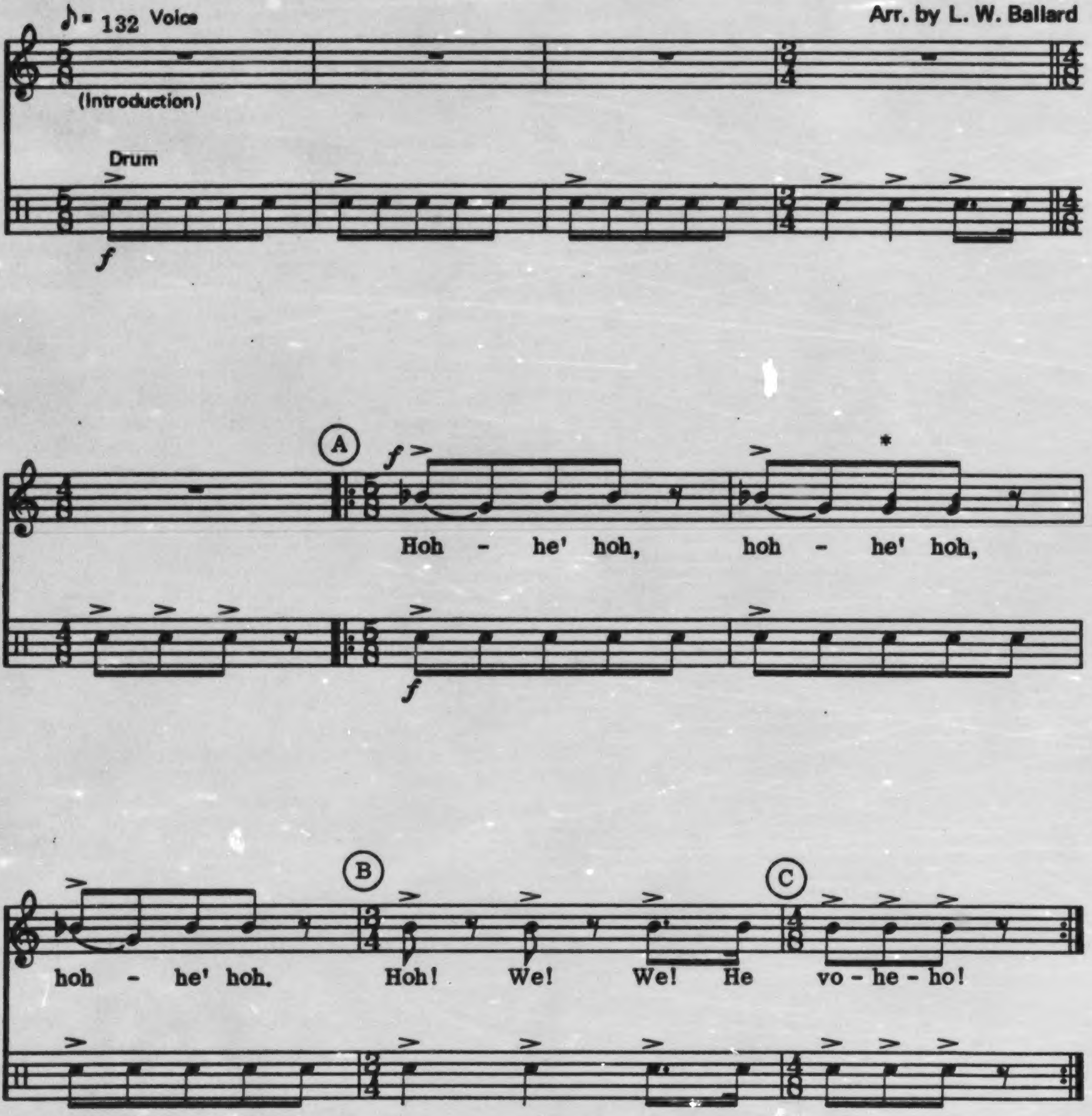
* Used by permission.

Tlingit Ptarmigan Dance Song

Arr. by L. W. Ballard


♪ = 132
Voice
(Introduction)
Drum
f
A
Hoh - he' hoh, hoh - he' hoh,
B
C
hoh - he' hoh. Hoh! We! We! He vo - he - ho!
*

* Indicates slight variation.

6. FOUR LESSON PLANS

From *Cultural Diversity in Early Childhood Education: Teacher Training Manual*

One way to organize your curriculum is by deciding upon themes which will be used as the content for a wide variety of activities. The purpose of this approach is to fully expose the children to one topic so that they can absorb the new information over a period of time. Themes may be centered on a specific ethnic group and/or on a universal theme, such as work, the body, family, or transportation. If your program chooses to focus on a particular ethnic group, it is important to continually emphasize to the children the similarities of the groups as well as the differences between them. Multicultural education should not further isolate groups by relegating them to specific time slots to be forgotten the rest of the year. If you choose to use universal themes, activities should reflect the contributions, history, and customs of each ethnic group as it relates to the particular content area.

Once the staff has decided upon a theme, it is necessary to specify goals and objectives for that topic area. The staff must decide what the children should learn as a result of the unit.

Learning centers are an important part of the theme approach. A learning center is an area of the classroom with materials available for a particular type of learning activity. Once the theme and goals and objectives have been decided upon, many of the actual activities will take place in small groups at each learning center. During these activities, the children learn the content of the theme as well as increase their skills in language and cognitive development, fine and gross motor coordination, math and science concepts, etc. Learning centers might include art, language development, math and science, cooking, music, and creative dramatics.

The next stage of planning will be deciding upon specific activities and projects for the theme which will enable the children to meet the goals and objectives. Each staff member responsible for leading specific activities should develop a complete lesson plan. The lesson plan should include: learning objectives, materials to be used, procedures, and method of evaluation. Below are sample lesson plans from a unit on work.

Lesson Plan: Making Fruit Salad

Monthly Theme: Work.
Weekly Theme: Farm.
Learning Center: Cooking.

Learning Objectives

--To increase fine motor skills by cutting fruit with a knife.
--To understand that farm workers grow and pick the fruits and vegetables we eat.

--To understand the concepts of roundness, relative size (smaller, larger), and roughness and smoothness.

Materials

--Fruit (peaches, grapes, plums, mangoes, avocadoes, bananas, papayas, apples, oranges, strawberries).
--Utensils (measuring cup, bowl, spoon, knives).
--Sour cream, whipped cream.
--Pictures of farm workers.

Procedures

1. Ask the children to name the fruits. Talk about color, texture, size.

2. Ask the children where fruits come from and who grows and picks them.

3. Talk about farm workers and how they help us eat good food like fruit. Show pictures of farm workers.

4. Divide fruit among the children.

5. Discuss safety rules concerning the use of knives. Demonstrate the correct way to cut fruit.

6. Let the children cut up the fruit.

7. Let the children take turns mixing the fruit in the bowl.

8. Let the children measure the whipped cream and sour cream and spoon the cream over the fruit.

9. Let the children mix the fruit salad.

10. Serve the fruit salad for snack time.

11. Ask the children to clean up the cooking area.

Evaluation

--Did the children use the knives with care? Were they able to cut the fruit?

--Ask each child who grows and picks fruit.

--Ask each child to point to a round fruit and name the shape. Ask the children to point to the smaller fruit (of a grape and an orange) and say the word "small." Then ask them to point to the larger fruit and say the word "large."

Lesson Plan: "John Henry"

Monthly Theme: Work.
Weekly Theme: Railroad workers.
Learning Center: Language development.

Learning Objectives

--To learn who John Henry was and how he contributed to building the railroads.

--To learn the songs "I've Been Working on the Railroad" and "John Henry."

Materials

--Pictures of railroad workers.

--Book *John Henry* by Ezra Jack Keats.

Procedures

1. Teach the children the songs "I've Been Working on the Railroad" and "John Henry."

2. Learn new words: railroad, hammer, train tracks, caboose.

3. Discuss who John Henry was and what he did. Show the children pictures of railroad workers.

4. Read the book *John Henry* to the children. Show them the pictures.

5. Ask the children how John Henry's hammer helped build the railroads.

6. Have the children act out the following parts of the story: banging the hammer, walking to see the world, pushing and pulling the paddle-wheel crank, hammering the tracks, singing the song "John Henry."

Evaluation

--Ask the children to name a famous black hero who helped to build the railroads. Ask them what he did.

--Ask the children to sing "I've Been Working on the Railroad" and "John Henry."

Lesson Plan: Making a Miniature Railroad

Monthly Theme: Work.
Weekly Theme: Railroad workers.
Learning Center: Art.

Learning Objectives

--To increase fine motor coordination.

—To learn the shape of a rectangle.

—To learn who John Henry was and how he helped to build the railroad.

Materials

—Scissors, paste, cellophane tape, cardboard boxes, milk cartons, rulers, string, ice-cream sticks, glitter, paint, brushes.

Procedures

1. Discuss John Henry and how he helped to build the railroad. Tell the children they will now build their own railroad.

2. Present materials and explain how they will be used. Ask the children to name the shape of the cardboard boxes and milk cartons. Have them repeat the word "rectangle."

3. Have the children cut cardboard strips for the railroad tracks. Have them paste the ice-cream sticks on the strips to create the rails.

4. Let the children cut the milk cartons in half. Punch a hole through each end with the scissors. Tie a knot on one end of the string and pull through the hole. Connect the milk cartons together with another knot.

5. Have the children cut circles out of the cardboard boxes for wheels. Paste them on the sides of the milk cartons.

6. Have the children decorate the train with paint, glitter, scrap materials, etc.

7. Have the children then glue the train to the tracks. Display.

Evaluation

—Can the children cut the strips and tie knots on the strings?

—Ask the children to name the shape of the milk cartons and cardboard boxes.

—Ask the children to name a famous black man who helped to build the railroad. Ask them to tell you what he did.

Lesson Plan: What Is a Thermometer?

Monthly Theme: Work.
Weekly Theme: Health worker.
Learning Center: Science and math.

Learning Objectives

—To identify a thermometer.

—To know the word "temperature" and its relationship to illness.

—To identify two health workers who use thermometers.

Materials

—Pictures of health workers.
—Big thermometers.

Procedures

1. Discuss the children's experiences with thermometers at home and at the doctor's office.

2. Discuss how a thermometer measures the heat of your body, which is called "temperature."

3. Discuss the relationship between body temperature and illness.

4. Discuss the role of nurses and doctors in helping you when you are sick.

5. Show the children the thermometer. Show them the numbers from smallest to largest. Show them the mercury in the thermometer and how it moves when heat is applied to the thermometer.

6. Show the children how to use the thermometer.

7. Have the children take each other's temperatures.

Evaluation

—Ask the children to identify and name the thermometer.

—Ask the children what it could mean when they feel very hot. Ask them what the name is for the heat of their body.

—Ask the children to name two health workers who use thermometers as part of their work.

7. FIVE HOLIDAY PROJECTS

From *Inter-Ethnic Celebration*

CONCEPTUAL OBJECTIVE: To allow students to recognize how intimate and personal holiday celebrations can be.

A. Activity: Ethnic Day

B. Activity: Ethnic Classroom Picnic

C. Activity: Inventing a Holiday

D. Activity: Birthdays are Holidays

E. Activity: Games and Dances for Use or Adaptation in Holiday Projects

Ethnic Day

Recommended Grade Levels: 1-6

Materials Required: Open

Early in the year 1975, Our Lady of the Angels School celebrated "Ethnic Day." Thirteen ethnic groups were represented in the all-school Ethnic Day. Every student was involved at some level. Each classroom chose a country and the students in that room worked on special displays, reports, food preparations, etc., for their ethnic exhibit. Parents and people from the community were invited to view the displays throughout the school. The neighborhood newspaper sent a photographer and devoted a page of pictures to publicize the event.

The culminating activity of the day was the entertainment. Two performances, involving over 400 students, were given during the day to standing-room-only crowds of parents and students. The next evening the performance was repeated again to a filled auditorium. Parent response indicated that they would like adults, as well as children, to participate in the next celebration. The day ended with each child having an opportunity to sample some pastry from another country. Mothers provided the pastries and helped to serve. Aunts, grandmothers and anyone else who cared to were invited to help.

Working Outline

Purpose

I. Research and Enrichment

II. Festival Celebration

Procedures

I. Research project

A. Aspects or areas to be researched

1. Arts and Crafts
2. Clothing
3. Food
4. Holidays
5. Important Persons
6. Language/Vocabulary
7. Music
8. Religious Customs/Celebrations
9. Shelter
10. Other

B. Creative expression developed through:

1. Poems
2. Art Projects
3. Posters
4. Transparencies
5. Filmstrips
6. Tapes
7. Other

C. Execution of project according to:

1. Homeroom
2. Subject matter
3. Personal interest

Festival Celebration

A. Work of Faculty Advisors

1. To direct a particular group in the presentation of the cultural expression of a specific nationality.

   a. Verse choir
   b. Choral group
   c. Dance group
   d. Individual performances of the above

2. To select the children participating
    a. Solicit volunteers
    b. Try-outs
    c. Eliminations

B. Work of office staff

1. To provide a time slot in the school schedule for groups to practice.
2. To solicit adult volunteers to help the faculty with performances
3. To arrange for substitutes to cover the necessary rooms
4. To co-ordinate adult volunteers for displays and serving of food

C. Work of all the faculty

1. To work around released time periods and to be flexible
2. To set up room displays according to research projects
3. To solicit food contributions from room parents

III. Suggested Time Log

A. January 20 - presentation of above outline to faculty
B. February 4 - March 1 - Research time
C. March 4 - March 18 - Performance Practice Time
D. March 19 - Festival

Ethnic Classroom Picnic

Recommended Grade Levels: 1-4

Materials Required: Open

Step 1 - Since most of the students in your classroom have probably experienced going on a picnic, a useful initiating activity would be to have the students provide firsthand information on their picnic experience.

62

Below are some questions to stimulate discussion:

a) What kind of food is served at picnics?
b) How do club/school picnics differ from family picnics?
c) What kind of games are played at picnics?
d) How do picnics in the U.S.A. differ from those of other countries?

Step 2 - Assign the students a class project - "Ethnic Classroom Picnic." Divide the students into various committees:

a) Food committee - This group researches the foods of other nations and cultures. For example,

Feta cheese - Greek
Provolone cheese - Italian
Fried bananas - Cuban
Roquefort cheese - French

Drawings of these foods can be made and placed on the bulletin board.

b) Game committee - This group researches the games of other nations and cultures. For example,

The Clown Tag Game - Mexico
Marble Tunnel Roll - Chile
Catch the Dragon Tail - China
Hit the Donkey's Tail Bone - Bolivia
The Hunter and the Gazelle - Africa
Indian Ball Race - Native American

Students can demonstrate to the class how to play these games or the games they have researched. (See page 89 for instructions to the above games.)

c) Entertainment committee - This group prepared to entertain the class with an ethnic song or dance.

Step 3 - As the title suggests, the culminating activity should be a picnic. If possible, have students bring in samples of the foods the Food Committee has researched. Otherwise, members of the class bring in things for a class picnic at which time the games are played and the ethnic American song/dance is performed.

Inventing a Holiday

Recommended Grade Levels: 1-4

Materials Required: None

Step 1 - Class discusses any person, issue or other interesting event that they agree is of importance to them as a group. None of the choices can reflect a presently held holiday.

Step 2 - After identifying class choice, students suggest ways of celebrating that holiday in class. Below are some characteristics of the celebration to be explored:

a) Special costumes
b) Tricks and riddles
c) Special foods
d) Will it be celebrated with: 1) friends only; 2) family only; or 3) both?
e) Do you go to work on this holiday?
f) Special gifts? Serious? Frivolous? Expensive? Inexpensive? Token gifts?
g) Special games appropriate to holiday
h) Special songs
i) Special dances
j) Special poems
k) Special stories
l) Special rituals and objects
m) Time of day for ritual (morning? noon? evening? midnight?)

Step 3 - Post-holiday questions for the class:

a) How did invented holidays compare with known holidays?
b) In what ways the same?
c) In what ways different?

Birthdays are Holidays

Throughout the world, many people consider birthdays to be a day of celebration. In general, one celebrates his/her birthday on the day he or she was born, but this is not true in all countries. For instance, in Greece and Poland people celebrate "Name days" which are sometimes more important than their birthday.

For this celebration, people recognize the name of the Saint they are named after as their birthday. For example, a Michael would celebrated his birthday on St. Michael's Day or a Joseph would celebrate his on St. Joseph's Day.

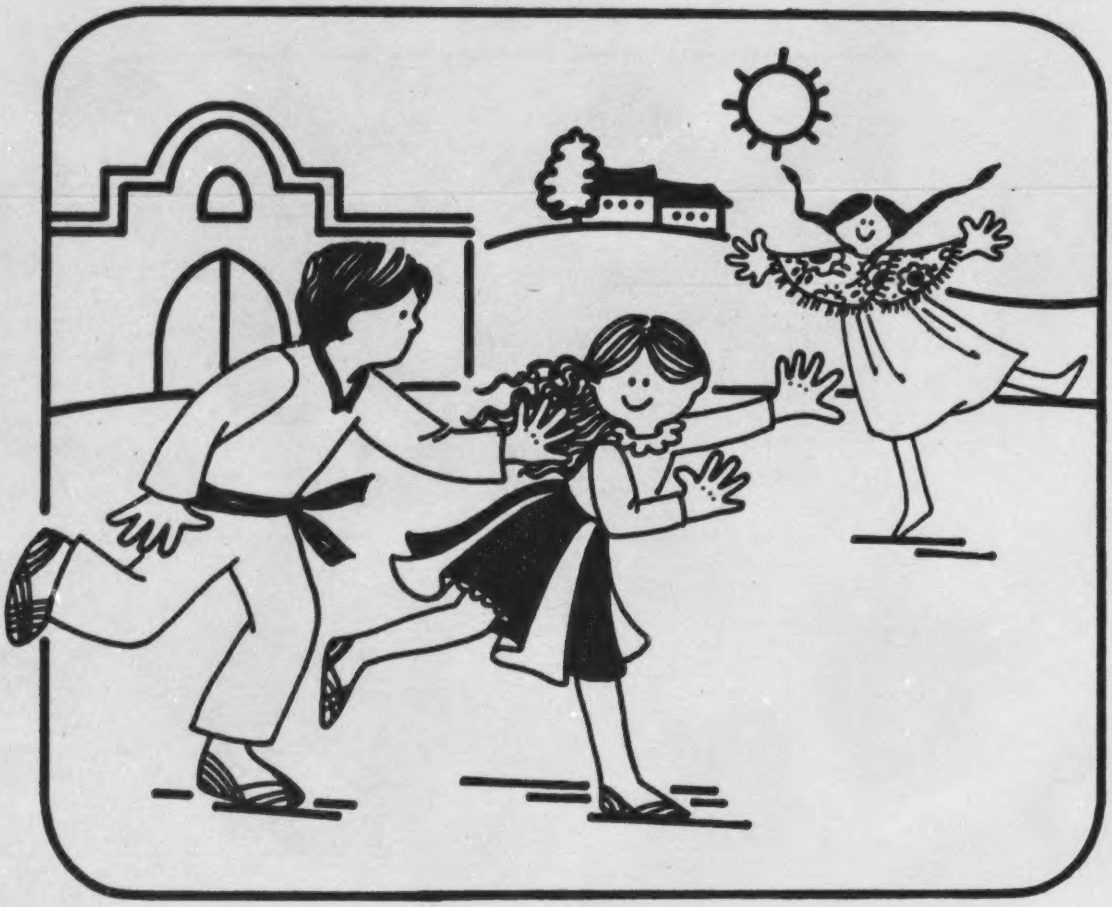
Games from Around the World

Recommended Grade Levels: 1-4

Materials required: none

Clown Tag (Mexico)

In this version of the game of tag, the first player tagged must put one hand on the spot touched by the chaser, whether it be the back, the shoulder, the knee or whatever. In this position, the new "it" must chase the other players.



Marble Tunnel Roll (Chile)

Recommended Grade Levels: 1-4

Materials required: shoe box, marbles, scissors

Cut four different-sized openings in a box -- a shoe box works fine. The smallest hole should be just large enough for a marble to fit through. Write a 1 over the largest hole, a 2 over the next largest, and so on. The object is for each player to try to score a winning number of points by shooting marbles into the holes. Decide for yourself the number of points needed to win, where you shoot from and the order of shooting.

Catch the Dragon's Tail (China)

Recommended Grade Levels: 1-4

Materials required: none

About ten players stand in line, their hands on the shoulders of the person in front of them. The first person is the head of the dragon; the last in line is the tail. The head tries to catch the tail by tagging the last person within a set amount of time. All the other players do their best to keep the head from catching the tail, but the line must not break. If it does, the head wins.

Hit the Donkey's Tail Bone (Bolivia)

Recommended Grade Levels: 1-4

Materials required: a target (can and stick), stones or other objects which can be thrown.

In many games, like basketball or horseshoes, the idea is to throw an object at a target. Bolivian children use a donkey's tail bone as the target. The players take turns throwing stones at the tail bone starting close up (position 1) and moving back one place each time they hit the target. The winner is the first person to hit the target from all positions.

If you don't have your own target, put a can over a stick; the target will clang when it's hit. Can you think of different-shaped targets to make the game more difficult?

69

The Hunter and the Gazelle (Africa)

Recommended Grade Levels: 1-4

Materials required: two blindfolds, table

The African Bushmen used to get up at sunrise to hunt the gazelle -- a fleet, graceful, horned animal. Today, African children play a game based on the hunt.

Just two people play at a time. But watchers will have fun, too.

One person plays the hunter. The other is the gazelle. Both are blindfolded. They are then led to opposite sides of a large bush or table. When a signal is given, the hunter tries to catch the gazelle within a set amount of time. Both circle around the bush or table, trying to be as quiet as possible since a noise will tell each where the other is. The hunter wins by tagging the gazelle. The gazelle escapes by avoiding the tag. The winner gets to play in the next hunt.

Indian Ball Race (Native America)

Recommended Grade Levels: 1-4

Materials required: two kick balls

The players divide themselves into two teams. The game is played like a relay race. Runner number one on each team must kick a ball in front of him or her to where runner number two stands waiting, and number two kicks it on to number three. The player's hands must never touch the ball. Each team kicks only its own ball. The first team to kick the ball across the finish line wins. Use two volleyballs or softballs. For a wilder game, use footballs. Or, to get an idea of how inventive the Indians were, see if you can create a ball out of materials found in nature.

Neapolitan Tarantella (Italy)

There are many Tarantellas but most have the same basic step. The following Tarantella, one of many from Naples, contains the fundamental Tarantella steps. This music may also be used for other forms of the Neapolitan Tarantella.

OPENING FORMATION: Couples all facing counter-clockwise, with the lady standing to the left of the man. Inside hands are behind one another's backs, with free hands holding tambourines.

Part 1 - All step-hop forward diagonally to the right on the right foot. At the same time, left foot is swung behind right foot. All step-hop-hop diagonally forward to the left on the left foot, swinging right foot back. All moving diagonally forward to the right, take 3 steps and a hop, (right, left, right, hop on right).

Repeat the above sequence in other direction: Step-hop forward left; step-hop forward right, and left, right, left, hop on left.

Repeat the entire sequence.

Part 2 - Face partner. Clap own hands and, passing by the right shoulder, change places with partner by hopping on right foot (4 hops). Right hand is extended forward, left hand backwards. When reaching partner's position, turn to face partner with 4 steps in place. Clap hands and return to original position with 4 step-hops on left foot, as left hand is extended forward and right hand backward. Repeat all of Part 2.

Part 3 - FLIRTATION FIGURE: This figure is very flexible. Man turns in place alone, snapping fingers, taking modified step-hops, improvising with his body, hands and feet in Italian style, while flirting with partner. The lady at the same time moves sidewards, clockwise around the man, clapping her tambourine, overhead, in back, to side, or just shaking it; she flirts with the man. Her step is a backward "buss step," for she steps in back on the right foot, and to the side on the left foot.

Part 4 - Face partner. Clap own hands, run towards partner and place right arm around partner's waist. Turn partly with partner but then separate and twirl solo, finishing in partner's place. Clap own hands and put left hand around partner's waist. Turn partially with partner, then separate again and twirl into original position.

8. EIGHT ETHNIC HERITAGE ACTIVITIES

From *Multi-Ethnic Activities: Upper Elementary*, Supplement

Family Custom and Culture Activities

Objective: The students will apply research techniques to complete the following activities. (Note: Parents or other relatives may help with the following activities, or they may be able to find someone to help the students.)

Activities

1. Learn some common words and phrases from your family's native language. Be sure to write them down so you can refer back to them later if need be.

2. Learn how to do a dance typical of your family's heritage. You may wish to work with some of the other students who share your ethnic background.

3. Learn to cook a food dish that is common to your ethnic heritage. You could eat it yourself, serve it to your family, or share it with the class.

4. Visit a museum devoted to your ethnic heritage. You may wish to assemble a group of students who share your background and arrange the trip with a couple of parents driving after school or on a weekend. After you have visited the museum, write some kind of summary of what you saw: What did you like? Did you learn anything new and interesting about your ethnic group? What in particular caught your eye?

5. Collect artifacts of your ethnic heritage; for example, pictures, items of clothing, examples of traditional craft items and art. Keep a record on 3x5 cards.

Map Work

Objectives: Given a map of the world, students should be able to identify the original countries of their ancestors; given the opportunity to do research, the students should be able to list at least one effect that the geography of a country has on its climate, economics, dress, crops, and values.

Materials: Map of the world.

Activities

1. Divide class into groups of from four to seven students. Give each group a large map of a continent that the students' ancestors may

have come from (Africa, Europe, and Asia particularly). Some groups will have more than one continent.

2. Ask students to find the following information from their maps. After the groups report their answers, discuss what those facts might mean for the persons living in those countries, both today and when their ancestors lived there.

--How many countries in this continent?

--How many countries share boundaries with at least five other countries?

--How many countries are landlocked?

--How many countries have capitals on the sea/ocean?

3. Discuss whether any of these factors and possible attitudes have an effect on the way the students' families live today in America. Students should give specific examples.

4. Additional activities could include further research about the geographical, economic, and social conditions of the countries of the students' ancestors.

Research Projects

Objectives: Students will be able to use the school library or media center and the community libraries to find out reasons why people from their ethnic backgrounds came to America and the contributions made by their ethnic groups to American society; students will make lists of the problems faced by their ethnic groups in coming to America.

Materials: Reference books, film strips, cassettes.

Activities

1. Use the library to research a general background for your family's ethnic heritage, using references, books, filmstrips, cassettes, and secondary-source books. Try to find out why your family's ancestors came to America. If that is hard to determine, find out why your family's ethnic group came to America. Also, try to discover what contributions your ethnic group has made to American culture.

2. Try to find out how people in your ethnic group created surnames.

3. Find films that deal with the history and customs of your ethnic group.

4. Find examples of literature from your ethnic heritage; for example, poetry or folktales.

Using Primary Sources

Objective: Students will be able to locate primary sources in their own families.

Materials: Family bibles, diaries, photo albums, old letters, etc.

Activity

Try to find materials around your house that will tell you about the history of your family, its customs, and the culture that your family came from. Such materials are called primary sources. Examples of these are family bibles, diaries, photo albums, and old letters. Such things may be in a language you can't read. Find someone who can translate them for you. Other relatives may be able to help you find primary sources.

When you find a primary source, copy it down--at least those parts that apply--so it can be shared by other members of your family. You may find some family history that you and others in your family did not know about.

Parent Interview

Objective: Students will be able to apply research techniques in completing the following activity.

Activity

In this activity you will interview your parents, grandparents, or any other close relative about your family's ethnic heritage. If your parents are from different backgrounds--for example, your mother is Irish and your father is German--you may wish to trace only one ethnic group.

Set up an appointment with your parents for a time that is convenient for them and for you (preferably a time when they do not have something else on their minds). Have paper to take notes on, and a pencil or pen.

Have a prepared list of questions about your ethnic heritage. What things do you want to learn? Work together in class to compile a list. What questions do you think should be on the list?

When you have finished your interview, write up the questions and the answers you received in a form that will enable anyone who reads it to understand all that was said.

Culture Fair

Objective: Students will be able to prepare exhibits, dances, or drawings about their cultural groups to be used at a school culture fair.

Activities

Activities should revolve around all aspects of life, focusing on the basic human rights and dignity. Some possible ideas are listed below.

--Folk dances, traditional games.
--Music--comparison and contrast; for example, Neil Diamond's "Tap Root Manuscript" based on African rhythms, melodies, songs.
--History of the ethnic groups (in America).
--Native, ethnic costumes, hair styles.
--Differences in customs--whys and wherefores.
--Art, sculpture, posters.
--Dynamics of life in various cultures.
--Contributions to American history, society, and life.
--Study of the positive values of ethnic plurality.
--Cultural problems and adaptations.

Ethnic Background

Objective: The students will be able to generalize from their own ethnic heritage to experiences of all immigrant groups.

Materials: Films, books, cultural items, newspapers, etc.

Activities

The following activities are suggested for use after or concurrent with the planning of individual presentations about the students' ethnic backgrounds.

--Bring in outside resource people for presentations regarding various ethnic groups.
--Bring in people, films, books, cultural items, native-language newspapers, etc.
--"Fishbowl" discussion, with the fishbowl made up of representatives from each ethnic group within the class.
--Small-group discussions, with the groups being of mixed ethnic backgrounds or of similar backgrounds, on the contributions of various ethnic groups to our society. Records to be kept on newsprint for presentation to the class, discussion, and display.

Presentations of Ethnic Background

Objective: The students will be able to present information about their ethnic heritage to the class, using a variety of media--pictures, tapes, dances, dress, speech, food.

Materials: Supplies for making bulletin boards and transparencies.

Activity

Time for several days should be set aside for students to have access to material for taping, dry mounting, making bulletin boards, slides, movies, mounting photographs, or whatever to prepare and organize a presentation for the class. The presentation could be oral, visual, or any combination of the two.

9. OUR ITALIAN HERITAGE

From the *Ethnic Heritage Studies Curriculum*, Grade 4, Unit 3

The purpose of this unit is to increase the children's understanding of the cross-cultural nature of the world in which they live. First, the children will examine several concepts from a cross-cultural perspective: transportation, food, and clothing. Then, they will examine some of the cultural traditions of Italy, a nation which has furnished more than one-third of all people in their own state. Finally, they will consider how what they have learned compares with their own lives.

The children will actively participate in this study. They will use varied media. They will observe from filmstrips and artifacts. They will try to learn some of the language of the Italian people, as well as some songs and dances. They will become familiar with some fairy tales. In short, they will be exposed to many facets of Italian culture.

As the children use this material, they will build on the framework established in earlier grades. They will lay the foundation for future ethnic heritage studies to come.

USING THIS UNIT

Our Italian Heritage is a resource unit. There are more activities and materials included than you probably will use with your classes. Children and classes differ. Your own experiences differ. Among the activities suggested, there should be some that are suitable for your own unique needs. This is a flexible, self-contained unit. You do not have to seek out other materials to supplement it. Everything has been provided for you. You may use the materials for different purposes, if you wish.

Note: Many of the activities reproduced here rely on Italian artifacts provided with the complete kit, which is no longer available. Teachers may be able to assemble some of these or find appropriate substitutes, or the activities can be adapted around the artifacts and customs of some other culture.

There are some experiences in this unit, however, which are meant to be shared by all children. These activities are important for the conceptual development of the total curriculum. These activities are always starred (*). When you see a *, you should try to do this lesson with all children. The development of materials on the next grade level depend on it.

Other activities are designed for the use of individual children or small groups. These allow the children to study new aspects of the culture or further examine introduced ones. They can be used as part of learning centers within your classroom. They may be used by everyone if you wish.

The important thing to remember is that the unit is flexible, complete, and designed to be used in your own personal way. Experiment and enjoy it with your class!

COMPONENTS OF OUR ITALIAN HERITAGE

The following materials are included in this unit. They provide materials for both cross-cultural study and for a case study of Italy.

Children's Books:

- Long Ago in Florence
- A Book about Christopher Columbus
- Marco Polo
- The Cruise of Mr. Christopher Columbus
- Italia
- Favorite Fairy Tales Told in Italy

Teacher Resources:

- Italy (Life World Library)
- Cooking of Italy
- An Italian Cookbook
- Italy Today (12 pamphlets)

Artifacts:

- Onyx owl: representative of the craft of onyx carving
- Millefiore paperweight: showing how the glass is overlaid with layers
- Millefiore horn: same glass work in typical Italial good luck charm
- Millefiore heart: another example of fine glass work
- Venetian glass bracelet: typical use of glass of venetial origin
- Small Florentine picture: typical showing use of gold
- Alabaster angel: typical of this carving and using angels often seen in Italian arts and crafts

Artifacts (continued):

Italian pottery plate: one of the famous crafts of Italy
Straw basket: another typical craft of Italian origin
Small wooden Pinocchio: one toy based on famous fairy tale
Small Florentine box: typical of designs worked in wood and leather
Mosaic pin: another typical craft worked in jewelry
Small leather purse: leather work is one of Italy's finest crafts
Italian coins: showing some of the local currency and symbols used on it
Italian flag: showing colors
Italian stamps: showing things held of value
Model Maserati racer: model of fine craftsmanship of Italian cars
Ravioli stamp: used to seal ravioli pasta
Box of imported spaghetti: typical Italian pasta
Package of Italian candy: typical of that used
Packets of espresso: instant version of fine Italian coffee
Can of tomatoes: one of the central vegetables in Italy
Can of eggplant appetizer: another typical delicacy
Licorice chips: Italian candy
Giuggone cookies: typical imported cooky
Costume doll: Modern doll dressed in peasant costume

Media Materials:

From Place to Place (fs/cas)
Bread and Rice (fs/cas)
Hats and Shoes (fs/cas)
Italian Folk Music and Dances (cas)
I Wish, I Wish (fs/cas)
The Colony of Cats (fs/cas)
Italian Language Lesson (cas)

Other Materials:

Bulletin board kit
Set of study prints
Wall map of Italy
Set of Italian posters
Set of game cards
Set of recipe cards
Set of ditto masters
Overhead transparency map

CONCEPTUAL STRUCTURE

This unit is designed to teach or add to the children's understanding of several concepts. Some concpets have been introduced in previous units. These are reinforced by the activities here. Others may be introduced for the first time. The concepts for this unit are (starred ones are new):

culture
cultural similarities
cultural differences
traditions
role
resources
interaction
interdependence
group
self
society
production
consumption
circulation*
diffusion
change

As the children progress through the unit and build on what they have previously learned, they may begin to relate these concepts. The following generalizations are part of this unit:

1. Every society develops its own culture.
2. The cultures of societies have both similarities and differences.
3. Each culture develops its own traditions.
4. Each person in every group in society has roles to play.
5. Resource use may be different in each culture.
6. Production and consumption are important in each society.
7. Interaction occurs among groups within a society and with other societies.
8. Circulation of goods, ideas, and people occur within societies.
9. Diffusion of people and ideas creates change.
10. Groups within a society are interdependent.
11. Cultures in our world are interdependent.

Children, naturally, will not express either concepts or generalizations in these terms. They will use their own words. They should be encouraged, however, to begin to attach labels to their thinking and to make general statements about what they study.

PART A: SETTING THE STAGE

The first part of the unit is designed to introduce students to what they will be studying in this unit. It is a kind of inquiry lesson into the future, stimulating questions and ideas. There are several possibilities here, and more will come to your mind. With the exception of the starred activity, all others are optional.

*Activity 1. Where Are We Going to Study?

Objective: Given some artifacts, the children will try to decide what country is being studied and what it might be like.

Concept: culture

Generalization: Every society develops its own culture.

Materials: millefiore paperweight, straw basket, pottery plate, venetian glass bracelet, leather purse, Italian flag, doll, box of spaghetti, can of tomatoes, wooden pinocchio

Procedure: Explain to the students that they are going to begin a new unit of study. They are going to look again this year at one of the countries from which many people in the local community have come. Ask them to remember what countries they have studied in the past (Asia, Native America, Scandinavia, France). Explain that they are going to try to figure out what country this is by looking at a series of objects from that country. Divide the class into five groups. Give each group one of the following: paperweight, basket, plate, bracelet, and purse. Ask each group to look at what they have, to decide what it is or what it is made of, and to think of a place from which it might have come. Then give each of the groups another object: flag, doll, spaghetti, tomatoes, pinocchio. Ask them to examine these and to decide what country is being studied. After the children have given their final guesses (they should guess Italy), ask them to think about what Italy means to them. On chart paper, make a list of the ideas they have about Italy now. Ask them what they think they use that we got from the Italians. Ask them what dishes they have eaten. Ask the children what they think Italian people are like.

Activity #2. Using a Bulletin Board.

Objective: Given a bulletin board about Italy, the children will suggest some ideas about the country and its environment.

Concepts: culture, resources

Generalization: Resources may be used differently in every culture.

Materials: Bulletin board kit, selected posters, selected study prints

Procedure: Put up a bulletin board about Italy using materials from the kit. Gather the children in a semi-circle around the bulletin board. Ask them to examine closely the materials on the bulletin board. Then ask each child to make one statement about what they think Italy is like. Specifically call their attention to the kinds of resources the people might have. After the children have all made their suggestions, then ask the class to decide whether any of its statements about Italy made previously might be wrong. Then change these based on the new evidence.

Activity #3. A Journey Through Italy

Objective: Given a film on Italy, the children will gather evidence about its culture and compare it to their own.

Concepts: society, culture, cultural similarities, culural differences

Generalizations: Every society develops its own cultures.
Cultures of societies have both similarities and differences.

Materials: "Wings to Italy" (film to be borrowed from public library)

Procedure: Borrow the film from the library's film collection. You will probably want to show it without the sound since the vocabulary may be beyond your children. Preview it, however, to see what is best.

Tell the children that today they are going to take a journey through Italy. Ask them to look at the film closely, looking for information about the people, how they live, how they work, how they play. Show the film.

Discuss the film with the children: What is Italy like? Was there anyplace like where we live? How do Italian people live? What do they eat? What are their houses like? What kind of work do some Italians do? What do the Italians do when they are not working? What did you see that changes some of our notes on Italy? What did you see that was like our own community? What did you see that was different? Did you see anything that might have brought to the United States from Italy? If so, what?

Activity #4. A Look at Our Community.

Objective: Given a short walk in the community, the children will note any Italian influences.

Concepts: culture, diffusion

Generalization: The cultures of countries can be diffused to other countries.

Materials: None; instant cameras optional

Procedure: Ask the children whether they think their are any Italians in this community. Explain that today they are going to take a short walk to see what influences they can find. Explain they should walk by pairs, each one looking for as many things as they can find. If they wish, they may take paper and pencils to note what they see. Or, if cameras are available, children can work in small groups and take pictures of what they see.

After the children have finished their walk, discuss what they have seen. Make a list of the Italian influences they have found. If the children have taken pictures, post these on a bulletin board headed, "Italians in Our Community."

PART B: A CROSS-CULTURAL PERSPECTIVE

The purpose of this segment of the unit is to continue examining common concepts from a variety of countries. This unit focuses on transportation, food, and clothing.

*Activity #1. From Place to Place

Objective: Given a filmstrip, the children will identify at least five different ways people are transported, two of which are similar to their own culture.

Concepts: circulation, cultural similarities, cultural differences

Generalizations: Circulation of goods, ideas, and people occur within societies. Cultures have both similarities and differences.

Materials: "From Place to Place (fs/cas)

Procedure: Ask the children how they got to school this morning. Ask them how they would go to the closest city. Ask them in what other ways have they gotten from place to place. Write their responses on the chalkboard. Explain that today they are going to look at how people in many different nations get from place to place. Ask them to look for as many ways of travel as they can find.

Show the filmstrip. Then discuss it: How did different people travel? Why did they use some of these ways to get from place to place? Which of these ways would be used in the United States? Which would not? Why? Which would you like to try that you have never tried? Why?

Activity #2. Making a Poster.

Objective: Given art materials, the children will make a poster showing at least five ways of going from place to place.

Concepts: circulation, cultural similarities, cultural differences

Generalizations: Circulation of people, goods, and ideas occur in societies. Cultures have both similarities and differences.

Materials: Large sheets of drawing or construction paper, magazine pictures (optional), crayons, scissors (optional), paste

Procedure: Explain that they are going to work in small groups to make posters showing how to go from place to place. Working in groups of three to five, give the children supplies and have them create these posters. When all are done they can be part of a class book or bulletin board.

*Activity #3. Bread and Rice.

Objective: Given a filmstrip, the children will identify major foods of people around the world and compare these to their own.

Concepts: cultural similarities, cultural differences

Generalization: Cultures have both similarities and differences.

Materials: "Bread and Rice" (fs/cas)

Procedure: Ask the children what they like to do most. Then ask them if eating is a better or worse activity. Explain that food is essential to everyone. Ask the children to suggest different kinds of food they think people around the world eat. Explain that they are going to look at a filmstrip about how people in many countries eat. Show the filmstrip. Discuss it: What kinds of foods did the people eat? Which ones are like those you eat? Which are different? Why do you think different people sometimes eat different things? What might be the effect of weather on the food people eat? What might the land have to do with food? Why? Which food that was talked about in the filmstrip have you never eaten? Would you like to taste it? Why or why not?

Activity #4. Surveying the Foods We Eat.

Objective: Given the foods in their homes, the children will classify what basic foods the class eats.

Concepts: culture

Generalization: Every society develops its own culture.

Materials: Chart paper

Procedure: Ask the children to work in pairs. Ask each pair to list 10 foods they have eaten this week. Then have each pair make a single list of what they have eaten. Combin two pairs together. Ask each set of 4 to make a single list, noting how many said each thing. Then combine these into groups of 8. Again, make a single list, noting how many for each item. Have each group of 8 read its list. Make one on the board for the whole class. Have the class decide what are the ten most commonly eaten foods of the class. Discuss, if you wish, which of these are from this country and which might be from somewhere else. Compare the list to some of the foods suggested in the filmstrip.

*Activity #5. Hats and Shoes.

Objective: Given a filmstrip, the children will list different kinds of clothing around the world and compare it to their own.

Concepts: cultural similarities, cultural differences

Generalization: Cultures have both similarities and differences.

Materials: "Hats and Shoes" (fs/cas)

Procedure: Ask the children if they know what are the basic needs of all societies. If they don't, list food, shelter, and clothing on the board. Ask them which of these they have studied this year. Which have they studied other years? Explain that this year they are going to look at another basic need: clothing. Show the filmstrip. Discuss: What kinds of clothing do different people wear? Are clothes in other countries simliar or different from your own? Why do you think there are differences? Why do you think there are similarities? Which clothing that is different do you think you might like to wear and why?

Activity #5. Making a Mural

Objective: Given knowledge of transportation, food, and clothing in many cultures, the children will create a mural illustrating similarities and differences.

Concepts: cultural similarities, cultural differences

Generalization: Cultures have both similarities and differences.

Materials: Mural paper, paints, brushes, or other art materials

Procedure: Explain that they are going to summarize what they know about other cultures by making a mural. They have looked at three things: ;transportation, food, and clothing. Divide the class into three committees. Assign each a section of the mural. On their section, each group should paint pictures or outline people or objects that show how different cultures go from place to place, eat, or dress. When all groups are finished, this would make a good hall bulletin board display.

PART C: OUR ITALIAN HERITAGE

*Activity 1. What Do I Know?

Objective: Given a series of questions, the students will decide if they are right or wrong, reflecting their ideas about Italy.

Concepts: culture, self

Generalization: Each individual has ideas about other cultures.

Materials: writing paper, pencils, survey questions

Procedure: Remind the children of the country which they are going to study. Explain that you are going to ask some questions about Italy. They are going to respond with their ideas. Give each child a piece of writing paper and a pencil. Ask them to divide the paper in half. Have them put True at the top of one column and False at the the top of the other. Make a sample on the board. Have them number their papers from 1 to 10. Explain that you will read a sentence. You will read it twice, but no more. If they think it is true, they should put an X in the true column. If they think it is false, they should put an X in the false column. Read these statements.

1. Italians live in a very dirty country.
2. Italians mostly eat spaghetti and pizza.
3. People who are Italian do not like music.
4. All people live in homes that have only a father, mother, and children.
5. The Italian people have a very long history.
6. Italians make very few beautiful things.
7. The Italian people drink very little wine.
8. Italian cars are excellent for auto racing.
9. There are many Italians in this community.
10. Few people of Italian origin live in this state.

After the children have finished, you may discuss their answers if they wish. Otherwise, collect the papers and check them to see what incorrect ideas your children have. This will help you in planning the unit. Keep these papers for use at the end of the unit.

Acrivity #2. A Child in Italy.

Objective: Given a filmstrip, the children will make two statements about how the child lives and how it is similar or different from themselves.

Concepts: culture, cultural similarities, cultural differences

Generalizations: Every society develops its own culture.
Cultures have both similarities and differences.

Materials: "I Wish, I Wish" (fs/cas), drawing paper, crayons

Procedure: Explain that today they are going to visit an Italian child. Show the filmstrip. Ask the children to tell how the child lives and to compare it to their own lives. Then have them draw a picture showing two things: the Italian child and themselves. The picture should show a similarity or a difference. When the pictures are finished, display them or put in a class book.

*Activity #3. Introducing Italy.

Objective: Given a map and study prints, the children will list at least one characteristic for each of the following: homes, work, play, food, environment.

Concepts: culture, traditions, land use, production, consumption

Generalizations: Every society develops its own culture.
Every culture develops its own traditions.
Land use may vary from culture to culture.
Production and consumption are part of every society.

Materials: Map transparency, wall map of Italy, set of study prints, set of large posters

Procedure: Have the wall map and the large posters hung where the children can see them easily. Reread with the children the ideas they have about Italy. Explain that today they are going to check some of these ideas.

Put the map on the overhead projector. Point out the characteristics of Italy to them: the mountains, the seas, the peninsula, the major cities. Have volunteers go to the large map and trace some of these features. Discuss what these might mean to Italy and its people.

Divide the class into small groups. Give each group at least one stuy print for each member of the group. Ask the children to look for information about where the Italians live, what kinds of work they do, what their country is like, what they eat, how they dress, and how they play. Give the children time to study all the prints in their group carefully. Then have them exchange with another group. Have these prints studied carefully, too. Now ask each group to share what they have learned. Make a data retrieval chart on the board with the categories: homes, family, work, play, food, clothing, land. As the children give their information, jot down the data in the right category. Have the children tell you which category each time.

After all of the data is on the board, discuss it with the children. Try to get them to make general statements about each of the categories. Then have them check their ideas on Italy and make any needed revisions based on the new data.

Activity #4. Using a Map.

Objective: Given an outline map of Italy, the children will trace and identify important features.

Concepts: resources, land use

Generalization: Every culture decides how to use its resources and its land.

Materials: map transparency, wall map, copies of ditto map, crayons

Procedure: Put up the wall map and place the transparency on the overhead. Give each child a copy of the ditto map and a box of crayons.

Explain that today they are going to work on a map of Italy. First, have the children trace the outline in black. Write the word "peninsula" on the board. Tell the children it means a land area surrounded on three sides by water. Have the children color in the seas surrounding Italy. Name them for the children. Then discuss why Italy is a peninsula. Have the children mark the mountains on brown. Talk about how these mountains might affect Italy. Point on the Dolomites and how they separate Italy from much of Europe. Then help the children locate a few major cities such as Rome, Venice, Florence, and Naples. Point out any other features of Italy such as rivers that you wish. Finally, have the children locate each of the features on the wall map and check this again on their own maps.

*Activity #5. Learning from Artifacts.

Objective: Given Italian artifacts, the children will draw conclusions about the Italian people, particularly their resources and their work, and compare these to their own culture.

Concepts: cultural similarities, cultural differences, resources, role

Generalizations: Cultures have both similarities and differences. Resource use may differ from culture to culture. People and groups in societies play different roles.

Materials: all artifacts from kit except flag, coins, and stamps.

Procedure: Explain to the children that another way to understand the culture of a people is to look at what the people make. From these things, we can find out what kind of materials they have available, what types of jobs might be done, and what things are important to the people. We can also get other clues to the people in terms of religion, foods, and clothing.

Remind the students that they have looked at some of these things before to find out what the people might be like. Now, they are going to look at a broader group of materials and make other decisions. Divide the class into five groups. Give each group four artifacts. You may choose to give them related ones, or assorted ones. Ask each group to study the artifacts and answer these questions: What must the people have to make this? Do you think it was made by hand or machine? What would it be used for? What does it tell you about the people?

Do you use anything like it? How is it different from what you use? Allow the children several minutes to discuss what they have and decide the answers to these questions. If you wish, you may have groups change and evaluate new artifacts. Then, discuss the artifacts with the children. Ask one person from each group to answer the questions about one artifact. Jot down any important details on the board. After all artifacts have been discussed, talk about them in general: Which of these things are to be used in the home? Which are designed to be worn? Which are designed to be used outside the home? What do they tell you about the Italians? What do they tell you about the Italian ideas of beauty? What do you think the Italians have for resources? What kinds of jobs might they have? Why? How are these things similar to what you use? How are they different? What ideas about the Italians do you wish to change based on these items?

Activity #6. Making Italian Crafts.

Objective: Given directions and materials, the children will make one or more craft items.

Concepts: culture, traditions

Generalization: Every culture develops its own traditions.

Materials: copies of directions for jewelry and pictures and bread dough items, materials as listed in directions for each

Procedure: This could be done as individuals or small groups as well as a whole class. It would make a good learning center for this unit.

Explain the different craft projects which can be made. Allow each child to choose one or more to do. Provide each child with the directions needed and the necessary materials. Allow the children to work on their own, helping where needed. If you are doing this as a whole class project, you may wish to do one item at a time, helping the children proceed step-by-step. This activity may take several days, depending on how many items are made. Finished items may be displayed in the room or school. They may also be used as gifts for parents or others.

Activity #7. What Do the Italians Value?

Objective: Given a variety of Italian items, the children will decide at least one idea which the Italians value.

Concepts: culture, values

Generalization: Every culture develops its own values.

Materials: Italian flag, coins, stamps, angel, selected study prints showing festivals and religion

Procedure: Explain to the children that there are some things in every country that people think are very important. Ask them how they feel about their flag. Ask them if they think the people of the United States believe in God. Explain that we have a motto which says we do. Then show them the Italian flag. Discuss the colors and what they might mean. Pass around the coins and stamps. Let the children decide what these might mean. Show the angel. Ask them what religion they think the people of Italy mostly believe. Pass around the study prints. Discuss what these show. Then ask the children to make a statment about an idea they think the people of Italy think is very important. List as many of these as are made on the board. Ask the children whether they think these same ideas are important in this country and why or why not.

*Activity #8. Using Fairy Tales.

Objective: Given an Italian fairy tale, the children will compare it with those they already know.

Concepts: culture, traditions

Generalization: Each culture develops its own traditions.

Materials: "The Colony of Cats" (fs/cas), Favorite Fairy Tales Told in Italy, Wooden Pinocchio

Procedure: Hold up the wooden figure of Pinocchio. Ask the children if they know the story. Let someone volunteer to tell it briefly. Explain that this is one of Italy's most famous tales. Ask the children what is a fairy tale. Explain that today they are going to look at another fairy tale. Show the filmstrip. Discuss it with the children. Ask: What is the point of this story? Why do you think the people read it? Did you like it or not? Why? Does it tell you anything about the Italian people? If so, what?

If you have time, read the children one of the fairy tales from the book, sharing with them the illustrations. Then discuss all of the fairy tales. Have the children compare them to others they have heard or read.

Some children may wish to draw illustrations for the fairy tales. These could become part of a class book. This would be a good learning center activity-

Activity #9. Italian Artists.

Objective: Given information about Della Robbia and other art objects, the children will make something using an Italian design.

Concepts: culture, traditions

Generalization: Every culture develops its own traditions.

Materials: "Long Ago in Florence," millefiore paperweight, millefiore horn, millefiore heart, mosaic pin, Florentine picture and box, pottery plate, art materials

Procedure: Explain that every country has great artists, but that the Italians have had some of the world's greatest. Gather the children in a circle. Read the story of Della Robbia to them. If possible, have something in this design for them to see. Then re-examine the items given in terms of their design.

Give the children their choice of several different kinds of art materials: paints, clay, crayons and paper, construction paper bits, etc. Ask the children to make something using Italian design. For example, they might make an angel, heart, or horn from clay. They might make a mosaic design using colored paper. They might draw something with a repetitive design. After all children are finished, have them share what they have done.

*Activity 10. Italian Foods.

Objective: Given varied materials, the children will make at least three statements about Italian foods and compare these with their own, including how Italian foods are used here.

Concepts: cultural similarities, cultural differences, diffusion

Generalizations: Cultures are both similar and different.
Diffusion of ideas often brings change.

Materials: Set of study prints, straw basket, pottery plate, ravioli stamp, other food items, cooking booklets

Procedure: Ask the children what they had to eat today. Ask them if they think they would eat the same foods in Italy. If not, what do they think they would have? Divide the class into three groups. Give one group the study prints and ask them to find all those that deal with food. Give one group the artifacts, and ask them to find all those that deal with food and decide what they are. Give the third group the recipe booklets. Ask them to look these over and decide what kinds of foods the Italians eat. Allow time for all groups to do their research

Have each group report. Discuss the types of food they have found. What must be raised in Italy? Why might they use fish and seafood? Where might crops be raised? Have children point out places on the map. Discuss how these foods are similar to those they eat. Discuss how they are different. Discuss why Italian foods might be available in the local community. Explain that when people travel from one country to another, they often bring their foods with them. Discuss how the evidence of Italian foods in their community and state shows that Italians have settled here.

Activity #11. A Tasting Session.

Objective: Given a sampling of Italian foods, the children will decide which they like and why.

Concepts: cultural similarities, cultural differences

Generalization: Cultures have both similarities and differences.

Materials: Foods from kit, any others you can gather such as cheeses, etc.

Procedure: Arrange for today as a tasting session. Open and heat various cans from the kit. If possible, have the materials for an antipasto platter. Allow the children to arrange this themselves. Others might cook simple pizzas in a toaster oven.

Explain that today they are going to pretend to be in Italy. They will try some of the Italian foods. Either have the children prepare the foods or simply allow them to sample them. You may wish to have the children sample one item at a time and discuss it. Or, you may wish to have them try many things and then talk about it. After all have sampled, discuss whether they liked it or not. Discuss whether it (or which items) was similar or different from what they eat. Ask the children to decide which item they like best and why.

Activity #12. Marco Polo and Italian Food.

Objective: Given information about Marco Polo, the children will state one food which he brought back to Italy.

Concepts: culture, traditions

Generalization: Every culture develops its own traditions.

Materials: "Marco Polo," box of spaghetti, world map

Procedure: Explain that the Italians were great world travelers. Ask them if they have heard of any Italian travelers. They may mention Columbus. Explain that today they are going to learn about another, Marco Polo. Read them the story. Explain that one thing Marco Polo brought back from China was spaghetti. Ask the children what they think it was like to go exploring so many years ago. Again, stress how the meeting of different peoples sometimes results in diffusion and change.

*Activity #13. An Italian Language Lesson.

Objective: Given a language tape, the children will learn at least 10 words of Italian.

Concepts: Communication, culture

Generalization: Communication through language is part of every culture.

Materials: Language cassette

Procedure: Ask the children what language they think the people of Italy speak. Explain that Italian is a language used today in opera and other forms of music. Children who take music lessons may know some of the Italian words they use. Tell the children that they are going to have a language lesson in Italian. They are going to learn some words from an Italian who lives in their own community.

Explain that the words will be given in English and Italian. Then, they are expected to say the word in Italian with the tape. You may want to stop and start the tape as you go. After the cassette has been completed, review the words with the children. Help them to try them out on each other. Throughout the rest of the unit, greet the class in Italian and help them use some of its phrases.

Activity #14. Italian Folk Music.

Objective: Given a cassette of Italian music, the children will listen and make one observation about Italian music.

Concepts: society, traditions, cultural similarities, cultural differences

Generalizations: Every society develops its own traditions.
Cultures have both similarities and differences.

Materials: Music cassette

Procedure: Ask the children what they think folk songs are. If they do not know, explain. Then ask them what they think folk dances are. If they don't know, explain. Tell them that they are going to listen to some Italian folk music.

Play the cassette or parts of it. Then have the children tell whether they liked it or not. If they have parts they especially liked, you may play these again. You may wish to use the song cards to teach them a folk song. Discuss how the music is similar to and different from their own. Ask them if they have heard any of these songs before. If so, where? Try to help the children write one sentence that tells how they feel about Italian music.

Activity #15. Learning a Folk Dance.

Objective: Given instructions, the children will learn a folk dance.

Concepts: culture, traditions

Generalization: Each culture develops its own traditions.

Materials: music cassette, folk dance instructions

Procedure: This could also be a small group activity. Explain that today they will learn one of the folk dances of Italy. Tell them about the one you have chosen. Play the music. Demonstrate the steps. Then have them practice until they are able to perform it.

*Activity #16. Christopher Columbus.

Objective: Given information about Christopher Columbus, the children will be able to give one reason why he is important to them.

Concepts: circulation, change

Generalization: Circulation of people, goods, and ideas can bring change.

Materials: Books on Christopher Columbus

Procedure: have the books on Columbus available. Ask the children if they know who discovered America. If they give several answers, ask if they know who was the last person to discover it. Explain that Columbus came many years after the Vikings had come earlier, but that the people of Europe did not remember what the Vikings had found. Read parts of the books to the children. Discuss what it must have been like to be on the voyage. The children may wish to divide into groups and role play the arrival in America. Then discuss why Columbus is important to them. What changes did his coming bring to America? If they think things like spaghetti came with Columbus, suggest that these came with later Italian immigrants. The children might divide into small groups and make posters about why Columbus is important to them. Or, if you wish to be more elaborate, a series of dioramas of the journey could be made.

Activity #17. Playing a Game.

Objective: Given a series of Italian games, the children will play them and contrast them with their own.

Concepts: cultural similarities, cultural differences

Generalization: Cultures have both similarities and differences.

Materials: Game cards

Procedure: Play a familiar game with the children very briefly. Ask them if they think Italian children play the same kinds of games. Then choose one or more of the games to play with the children. After you have finished, discuss with them how the games are similar to or different from their own. Have them choose the one they liked best and play it again.

Activity #18. Making Collages.

Objective: Given pictures and materials, the children will make collages illustrating different aspects of Italian life.

Concepts: culture, traditions, cultural similarities, cultural differences

Generalizations: Every culture develops its own traditions.
Cultures have both similarities and differences.

Materials: Extra pictures of Italian life, scissors, paste, construction paper

Procedure: Tell the children that they are going to make large pictures that summarize some of the things they have learned about Italy. Divide the class into groups of two or three. Give each group several pictures. Explain they can swap with another group to get what they need. Give each group 1 sheet of paper and scissors and paste. Ask them to cut out pictures to express one of the following: Italian homes, Italian people, Italians at work, Italians at play, Italian foods, Italian dress, Italian festivals, Similarities to American Life, Differences from American Life. Also take any ideas of their own. Be sure not more than two groups are working on the same topic. Allow time for each group to prepare its collage. Have the collages shared. Then put them on the bulletin board replacing the original materials there.

PART D: A LAST LOOK

*Activity #1. Rethinking Our Survey.

Objective: Given the survey questions, the children will redo them and compare to their original answers.

Concepts: society, culture, self

Generalization: Every society develops its own culture.
Each individual develops opinions about other cultures.

Materials: Original surveys, writing paper, pencils, questions from lesson #1, Part C

Procedure: Explain that sometimes people's ideas change when they have more information. Ask them to write their names on the paper, divide it into two, and then write True at the top of one column and False at the top of the other. Reread the questions 1 through 10. Give the children back their original surveys. Have them compare their answers. Discuss with them any changes. Help them decide if their are any areas in which they still do not have enough information. They should try to suggest ways they might find out this information.

Activity #2. Making a Mural.

Objective: Given what they know about Italy, the children will paint a mural about its culture.

Concepts: culture, society

Generalization: Every society develops its own culture.

Materials: Mural paper, paints, brushes, any materials from kit needed

Procedure: Explain that they are going to summarize what they know by preparing a mural. Divide the class into committees. Assign each committee one aspect of Italian life or one part of the mural. Allow the children to plan and paint their section. Then discuss how the mural summarizes the Italian culture.

Activity #3. Preparing an Italian Fair.

Objective: Given what they know about Italy and what they have made, the children will present an Italian fair.

Concepts: culture, traditions

Generalization: Every culture develops its own traditions.

Materials: Anything they have made, anything from the kit

Procedure: Explain that one of the things they would find in Italy are street fairs or festivals. Tell the children that they are going to prepare a street fair to share what they have learned. Parents or other classes may be invited. Several days of preparation may be needed in which booths are prepared showing various aspects of the culture: art, crafts, artifacts, ideas, foods, music, etc. They may also prepare a short program including such things as Italian greetings, a folk song, a folk dance, sharing of drawings, a puppet show of an Italian fairy tale, acting out the journeys of Columbus or Marco Polo, or any other items the children wish.

*Activity #4. A Television Show.

Objective: Given what they know of Italy, the children will prepare a television show comparing it to their own culture.

Concepts: cultural similarities, cultural differences

Generalization: Cultures have both similarities and differences.

Materials: Anything which has been made or from the kit

Procedure: Explain to the children that they are the crew to put on a television show about Italy and the United States. They are going to show how the two countries are alike and different. (If you wish, this could be limited only to Italy.) Divide the class into committees: some to prepare the script, some to prepare the visuals, some to block out how things will go. Or, you may wish the class to divide into committees, each one responsible for a segment of the program. Allow the children to decide what they will do and what will be included. Set a time limit of somewhere from 15 minutes to 30 minutes. After they have prepared and rehearsed their show, it may be put on for other classes or for parents.

Activity #5. Ours and Theirs.

Objective: Given what they know, the children will play a game.

Concepts: cultural similarities, cultural differences

Generalization: Cultures have both similarities and differences.

Materials: a variety of objects or pictures of objects or game cards

Procedures: Explain that today you are going to play a game. You will divide the class into two teams. To each group you will show an object. The first person in the row must decide if it is ours (the United States), theirs (Italy), or both. Pictures of the objects will do as well. Each time the person gets it right, they score a point for their team. Each time they are wrong, their team looses a point. After doing a certain number of objects, and everyone having at least one turn, the winning team is the one with the most points.

SOURCES FOR INFORMATION

The following offices may be able to help you with free information about the country or countries you are studying in this unit.

Austrian National Tourist Office, 545 Fifth Ave., New York, N.Y. 10017.

British Tourist Authority, 680 Fifth Ave., New York, N.Y. 10019.

Canadian Government Office of Tourism, 150 Kent St., Ottawa, Ontario KIA OH6.

People's Republic of China (Peking) Liaison Office, 2300 Connecticut Ave., N.W., Washington, D. C. 20008.

CEDOK-Czechoslovakia Travel Bureau, 10 E. 40th St., New York, N.Y. 10016.

Danish National Tourist Office, 75 Rockefeller Plaza, New York, N.Y. 10019.

Finland National Tourist Office, 75 Rockefeller Plaza, New York, N.Y. 10019.

French Government Tourist Office, 610 Fifth Ave., New York, N.Y. 10020.

Embassy of the (East) German Democratic Republic, 1717 Massachusetts Ave., N.W., Washington, D.C. 20036.

West German National Tourist Office, 630 Fifth Ave., New York, N.Y. 10020.

Hong Kong Tourist Association, Terence J. Fu, 548 Fifth Ave., New York, N.Y. 10036.

Embassy of the Hungarian People's Republic, 2437 15th St. N.W., Washington, D.C. 20009.

Irish Tourist Board, 590 Fifth Ave., New York, N.Y. 10036.

Italiang Government Travel Office, 630 Fifth Ave., New York, N.Y. 10020.

Japan National Tourist Office, 45 Rockefeller Plaza, New York, N.Y. 10020.

Embassy of Korea, 2320 Massachusetts Ave., N.W., Washington, D.C. 20008.

Norwegian National Tourist Office, 75 Rockefeller Plaza, New York, N.Y. 10019.

Polish National Tourist Office, 500 Fifth Ave., New York, N.Y. 10036.

Puerto Rico Tourism Development Co., 1290 Avenue of the Americas, New York, N.Y. 10019.

Romanian National Tourist Office, 573 Third Ave., New York, N.Y. 10016.

Spanish National Tourist Office, 665 Fifth Ave., New York, N.Y. 10022.

Swedish National Tourist Office, 75 Rockefeller Plaza, New York, N.Y. 10019.

Tourist Organization of Thailand, 5 World Trade Center, Suite 2449, New York, N.Y. 10048.

Union of Soviet Socialist Republics, c/o Intourist, 45 E. 49th St., New York, N.Y. 10017.

Yugoslave State Tourist Office, 630 Fifth Ave., New York, N.Y. 10020.

10. WHY DID THE CHINESE LEAVE CHINA?

From *Chinese Americans Past and Present:*
A Collection of Chinese American Readings and Learning Activities

Story Summary

Illustrated with nine picture strips, this is a story of Chinese migration in the 19th century. It touches on factors that caused many Chinese to emigrate during this tumultuous period in Chinese history and mentions some of their jobs in their new countries.

Story Objectives

1. To show the world-wide migration of the Chinese in the 19th century.
2. To point out some of the factors that both forced and encouraged the Chinese to leave China.
3. To show that Chinese came to the United States to work as well as to seek gold.

Story Background

Children are often surprised to see Chinese children from Southeast Asia, South America and Europe in their classrooms. They tend to think that Chinese people only live in China, Taiwan, Hong Kong and the United States. However, the historical factors that brought Chinese to the United States are often the same ones that brought Chinese to other parts of the world.

A popular misconception has been that Chinese people came to the United States merely as sojourners and fortune seekers. While this was true of many, the majority of Chinese came to the United States as recruited laborers. They arrived under the credit ticket system, which advanced their ship's passage to the new country. Would the Chinese have brought their families if they had arrived under different circumstances? This is one of the many unanswered questions in Chinese American history.

The work done by these early Chinese was often labeled "unskilled"; however, the various construction projects the Chinese worked on required both skill and courage. At the time of their arrival in California, the state faced a labor shortage. With the admission of California into the union as a free state, a source of cheap labor other than slavery was seen as necessary to the development of the state. This need was often filled by Chinese workers. While their labor was widely exploited, their work has been dismissed as "unskilled," or forgotten.

Vocabulary: migration, settle, Cantonese, foreign, foreigners, continent

Why Did the Chinese Leave China ?

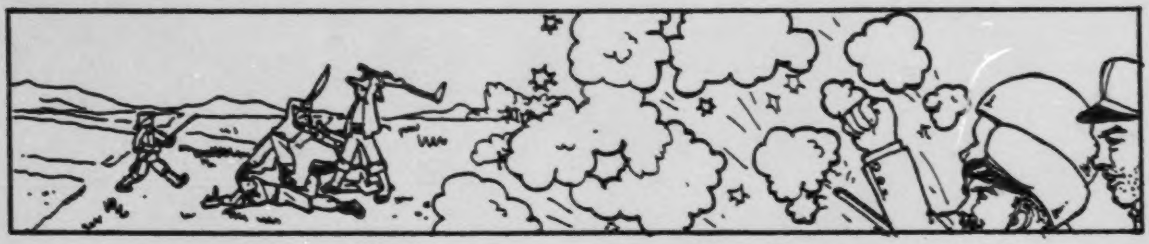
by Irene Dea Collier

Illustrated by Angela Chen

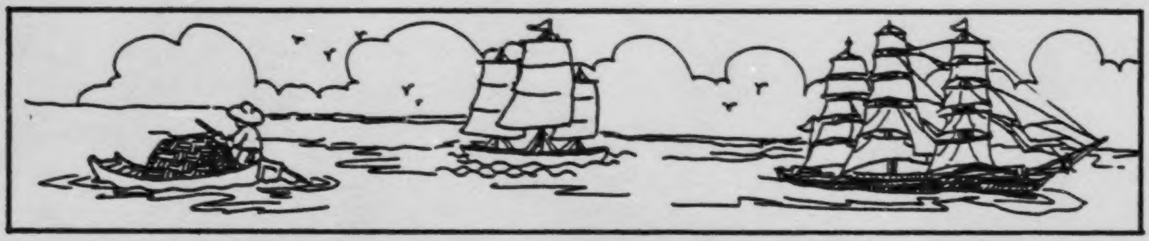
There are many Chinese living in countries around the world. How did they get there? Why did they leave China? Where did they go? From 1840 to 1900 almost 2½ million people left China. Some of them came to the United States.

Why did the Chinese leave China? They left for the same reason that most people leave their homelands to go to new countries. They could no longer make a living at home. Some of the Chinese left to work for just a little while. Others left to settle in the new countries.

Most of these Chinese had been farmers in the Canton area. This part of southern China has some of the most crowded farmlands in the world. Not all the soil is good. In the 1800's there were years of too much rain, followed by years of not enough rain. The crops were bad and there wasn't enough food for all the people.

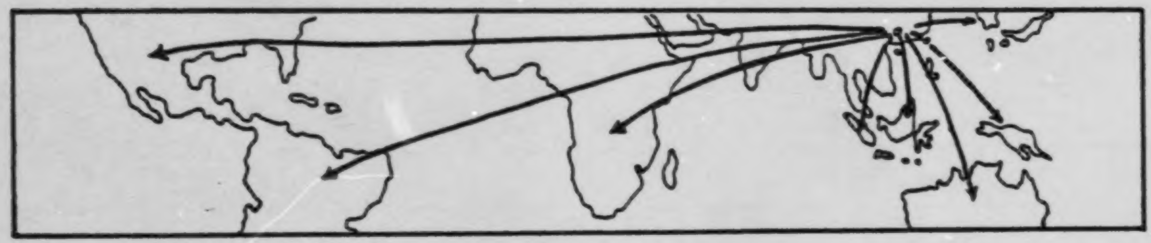


Not only were the crops bad, there was fighting all over China. The farmers fought with the soldiers. They fought with the Europeans who wanted to force China to trade with them. They even fought with each other. Sometimes, robbers would come to the villages and kill the farmers.



When gold was discovered in California in 1848, many people from Canton sailed for America to look for gold. Why did so many people from Canton leave? Why didn't Chinese from other parts of China also leave? One reason was that Canton had one of the oldest seaports in China. The people of Canton, called Cantonese, had a long history of sea travel. There were many Cantonese sailors, merchants and traders who had been going to new countries for a long time.

However, most Chinese did not leave China to find gold, but to find work. Because Canton had a seaport, there were many foreigners in Canton. Many of these foreigners had come to China to look for workers for their developing countries. Sometimes they made promises that were never kept. Among the many things that the foreigners promised were good working conditions, good pay and a safe voyage home. Because the foreigners only wanted to hire men, the women and children were left behind in the villages. Some countries let the women and children join the men later. Other countries did not.



The Chinese did not just go to the United States. They took jobs all over the world. Often, the Chinese were not treated well and many died in the new countries.

The Chinese did many things in these new countries. They built railroads, fished, worked on large farms, dug canals, built houses and filled swamps. Many of these jobs took strength, skill and courage. Men from China helped to build some of the richest countries in the world, but their names have been lost to history.

Today, the children, grandchildren and great-grandchildren of these men live all over the world as a result of this migration.* They live in many different countries on almost every continent of the globe.

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* *Migration--people moving from one place to another in large numbers.*

QUESTIONS

1. Most of the Chinese who left China were
   - a. farmers from Canton.
   - b. fishermen from Shanghai.
   - c. merchants from Peking.

2. The Chinese left China because
   - a. there was not enough food for everyone.
   - b. they could not find work at home.
   - c. there were many wars.
   - d. all of the above.

3. Most of the Chinese left China when
   - a. they heard there was gold in California.
   - b. they could ride on faster ships.
   - c. foreigners came to look for workers in China.

4. The work that the Chinese had to do in their new countries was
   - a. easy, and made them rich.
   - b. hard, but didn't take much skill.
   - c. hard and took courage and skill.

5. Today, Chinese people live
   - a. only in China and the United States.
   - b. in many countries throughout the world.
   - c. only in China and Hong Kong.

THOUGHT QUESTIONS

1. Imagine yourself as a Cantonese farmer in 1850. What would your village be like? Why might you want to work overseas? How would you feel about leaving your family?

2. This was a story about the early Chinese migration overseas. How does it compare with other migrations that you may have read about?

3. Think about the Chinese children growing up in other countries. Would they be different from the Chinese children growing up in America? What languages might they be able to speak? Would they be the same as the languages spoken by Chinese children in America?

4. Read about the work that the Chinese did in their new countries again. How many of these jobs took skill and courage? Can we really say that the work that they did was "unskilled labor?"

DESCRIPTIONS OF ADDITIONAL RESOURCES

11. *Close to the Earth: A Week With an Indian Family* and *A Tribal Festival* (color videotapes), with teaching guide by David Browneagle et al.

    Close to the Earth depicts the daily activities of a contemporary American Indian family. Eric, a young city boy, spends one week with an Indian family on their ranch. Eric rides horseback, brands horses, and learns about the Indians' spiritual life and how Indians treat the land. *A Tribal Festival* shows American Indians preparing for a celebration. They prepare their art displays and food and practice their dances. Accompanied by a teacher's guide, the videos are designed to show "that family and community life are continuous; that this continuous cycle--family/community/family--repeats the harmony of man and his environment and the closeness of the individual and the tribe to the earth."

    Available from Spokane Community Video, W. 1919 Second, Spokane, WA 99204 ($50.00 for each videotape).

12. *Juba* (color videotapes), with teacher's guide by Kathryn Elmes Parker and Bettye W. Topps

    Four 15-minute television programs and an accompanying teacher's guide constitute the *Juba* series. The four programs are "Juba and How Stories Came to Be," "The Fat Baby Story and Brer Rabbit's Prank," "The 'Why' Stories: Why the Turtle's Shell Is Cracked and Why the Snake Has Rattles," and "The Legend of Harriet Tubman." All of these programs are based on the folklore of black America and are designed to link Afro-American children directly with their cultural heritage. The programs center on a black 11-year-old boy, John, whose father, grandmother, and aunt teach him about different elements of black folklore. Viewing the films, students learn the contributions to folklore of humor, magic, fantasy, and habits of everyday life.

    Available in various sizes from Children's TV International, 1 Skyline Place, Suite 1207, 5205 Leesburg Pike, Arlington, VA 22041 ($200.00 per transmitter for rights, $550.00 for tape, $1.50 for teacher's guide). Teacher's guide also available from ERIC (ED 185 198).

MIDDLE-SCHOOL MATERIALS (5-9)

Very few Title IX materials were designed exclusively for middle schools, which may encompass some combination of grades between fifth and ninth. Teachers looking for materials for these grade levels should consider elementary materials for students at the lower levels of middle school (grades 5 and 6) and secondary materials for students at the higher levels (grades 7-9).

Three distinct types of materials were developed at the middle-school level: lessons designed for infusion into the regular curriculum, activity-based materials, and materials focusing on particular ethnic groups. Infusion materials are represented by the case study from *Discovering History Through Artifacts*, developed by the Armenian Ethnic Heritage Project. Two examples of activity-based materials are presented: "Meet the Mighty Ethnicultural Myth Monsters" and "Planning and Producing a Slide/Tape Presentation for an Ethnic Topic," both developed by classroom teachers in the Frederick County (Maryland) Ethnic Heritage Studies Program. "The Native American Experience" focuses on teaching students in social studies courses about the American Indian.

CONTENTS

Sample Project Materials

No.	Title	Project	Availability	Page
13.	"Case Study: Kingdom of Tigran II 'The Great'," from *Discovering History Through Artifacts*, by Mossik Hacobian (1976)	Armenian Ethnic Heritage Program Armenian Relief Society 212 Stuart St. Boston, MA 02116	From project (12 pp.; $1.00) From ERIC (ED 182 235: MF $0.83, PC $1.82; plus postage)	109
14.	"Meet the Mighty Ethnicultural Myth Monsters," by Richard M. Hubbs and Allen Culler, from *Ethnic Heritage Curriculum Guide, Grades 6-12* (no date)	Frederick County Ethnic Heritage Study Program Board of Education of Frederick County 115 E. Church St. Frederick, MD 21701	From ERIC (ED 170 447; 308 pp.: MF $0.83, PC $19.82; plus postage)	119
15.	"Planning and Producing a Slide/Tape Presentation for an Ethnic Topic," by Lorraine Disque et al., from *Ethnic Heritage Curriculum Guide, Grades 6-12* (no date)	Frederick County Ethnic Heritage Study Program Board of Education of Frederick County 115 E. Church St. Frederick, MD 21701	From ERIC (ED 170 446; 278 pp.: MF $0.83, PC $18.32; plus postage)	141
16.	"The Native American Experience," from *Roots of America: A Multi-Ethnic Curriculum Resource Guide for Seventh-, Eighth-, and Ninth-Grade Social Studies Teachers* (1975)	NEA/NJEA Multi-Ethnic Racial Curriculum Development Program National Education Association 1201 16th St. NW Washington, DC 20036 or New Jersey Education Association Instruction Division Trenton, NJ 08608	From project (189 pp.; $4.50) From ERIC (ED 155 639: MF $0.83, plus postage; paper copy not available from ERIC)	155

Descriptions of Additional Resources

No.	Title	Project	Availability	Page
17.	*You Play* (1979)	St. Louis Polonia Ethnic Heritage Curriculum Materials Development Project CEMREL, Inc. 3120 59th St. St. Louis, MO 63139	See entry	177
18.	*Croatian Ethnic Heritage Studies Kit* (1975)	Development of Ethnic Heritage Studies Kit Tamburitzans Institute of Folk Art Duquesne University 1801 Blvd. of the Allies Pittsburgh, PA 15219	See entry	177

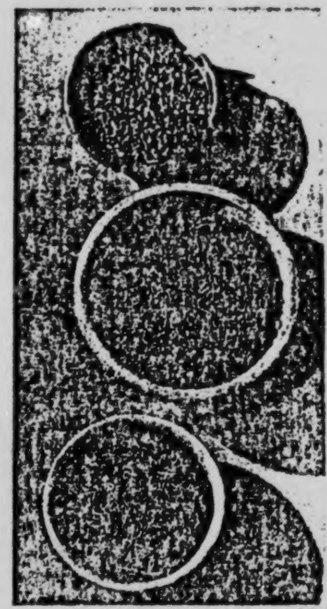
MESSAGES FROM OUR ANCESTORS

Historians are very much like detectives. Their goal is to find out what happened; who did what, where and why. To find the true story about the past is often very difficult because our ancestors did not always leave behind evidence that we can easily understand. Today, there is so much written, recorded or filmed about our way of life and especially about major events that future generations will have little trouble finding out about us.

There is a great deal of information available to us about our recent history, particularly the last few hundred years. But as we go farther back in time it becomes more and more difficult to find out what happened.

For a nation like the Armenians, whose country has been ruled by Romans, Greeks, Assyrians, Persians, Arabs and Turks, some important sources of historical information are enemy accounts of their dealings with the Armenians. Armenia's conquerers sometimes commemorated their victories with boastful statements carved on stone tablets or with special medallions minted for the occasion. Their historians wrote detailed accounts of their conquests of Armenia. Some of these accounts and artifacts have survived and are available for study in museums and libraries in different parts of the world.

Folk tales, songs and myths are other important sources of information. Handed down from one generation to the next, some of them go back thousands of years, and contain within them clues about our ancient past. Movses Khorenatzi (or Moses of Khorene), an Armenian historian living in the 8th century A.D., relied heavily on legends and myths in writing his history of Armenia dating back to about 1,000 B.C. Although there



ANCIENT FARMERS

This photograph shows earthenware bowls of barley, wheat and millet. They were discovered during excavations of an ancient city in the outskirts of today's Yerevan, Armenia's capital. These grains are important clues about Armenia's ancient inhabitants. Discovery of large stocks of such grains along with remains of many types of fruits shows that these ancient people — citizens of the Urartu Empire — must have been good farmers and gardeners. The presence in Urartian ruins of numerous bones and skeletons of cows, bulls, sheep, goats and horses also indicates that Urartians were well advanced in cattle and sheep breeding.

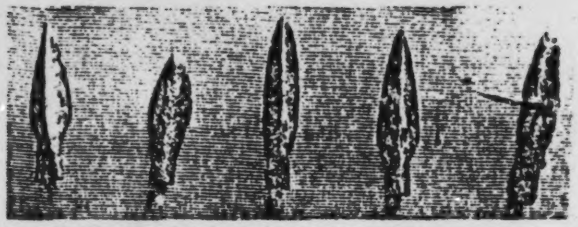
This is an example of how a historian can learn about ancient people by studying the artifacts they left behind.

are inaccuracies and exaggerations in his work, many of his accounts are confirmed by archeological discoveries.

In the two types of sources described above we are getting someone's interpretation of what happened or what life was like. Enemy accounts are often one-sided and exaggerated. Folk tales, on the other hand, have gone through so many changes with each telling over hundreds of years that the version we get, while full of interesting clues about an ancient person or event, is often different than the original folk tale.

Our ancestors have also left behind other types of evidence. These are in the form of buildings, roads, burial grounds, works of art, and *artifacts*, or objects such as household utensils, tools and weapons. These artifacts are the most extensive and informative evidence we have about the ancient past. Wherever people lived they left behind such objects. Most of their buildings crumbled with age, but beneath the rubble the artifacts remained sealed as if messages in time capsules left for us by our forefathers. All we have to do is to find them and study them very carefully so that we can understand the clues they contain.

To get a complete picture of what happened in antiquity we must study every source available to us: sources such as enemy accounts and folk tales, and evidence such as surviving buildings (or their ruins) and artifacts. In this booklet we will concentrate on the discovery of history through artifacts.



THE ENEMY CAME AT NIGHT

The kingdom of Urartu whose beginnings date back to around 1300 B.C. came to an end between 590 and 585 B.C. after a series of defeats by Babylon, Medea (Persia), and warlike nomadic tribes from Asia and the Caucasus. What was it like in those final days of the Urartu kingdom more than 2500 years ago? How did the end come?

For the Urartu city of Teishebaini, whose ruins were discovered in 1936 in the outskirts of Yerevan, the end came during the dark of the night. The invading nomads broke through the city's defenses at the citadel's side gate in the northwestern wall. The inhabitants were caught by surprise and abandoned their temporary residences in the courtyard at a moment's notice as the attack began.

How do historians and archeologists know all this?

During the attack fire broke out and turned Teishbaini into ruins. The walls of the citadel collapsed and buried remains of dwellings and personal belongings everywhere in the citadel's courtyard. Thus, we conclude that the inhabitants were at rest, as on any normal night, instead of manning the defenses. The attack must have been at night because the citadel's position on a hilltop would have made a surprise daytime attack impossible.

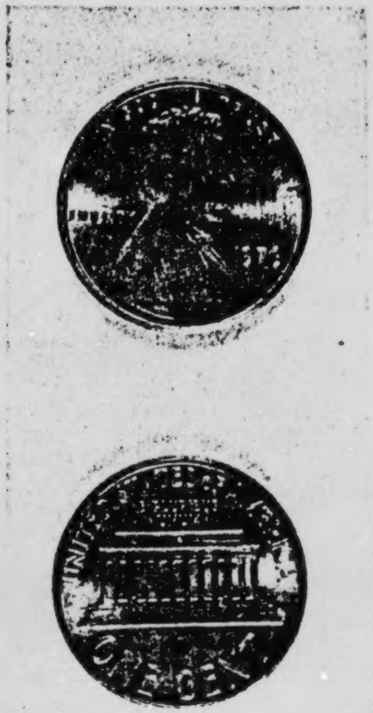
The northwestern wall along the side gate was found to be full of enemy arrowheads (photo above). This shows not only the point of the enemy's entry, but the arrowheads themselves help identify the conquering nomads as Scythian and Transcaucasian tribes.

WHAT WILL THE PENNY TELL FUTURE HISTORIANS ABOUT THE AMERICAN CIVILIZATION? (WORKSHEET 1)

Let us begin with a familiar artifact — the U.S. penny!

One American historian has made a list of 15 things future historians can learn about the United States of the 20th century by just studying the U.S. Penny.

Working individually or in small groups, look at the two sides of the penny and in the space below make a list of what *you* think can be learned about the civilization it represents — what did the people know and/or believe in? When you finish, compare your list with the historian's list at the bottom of this page.



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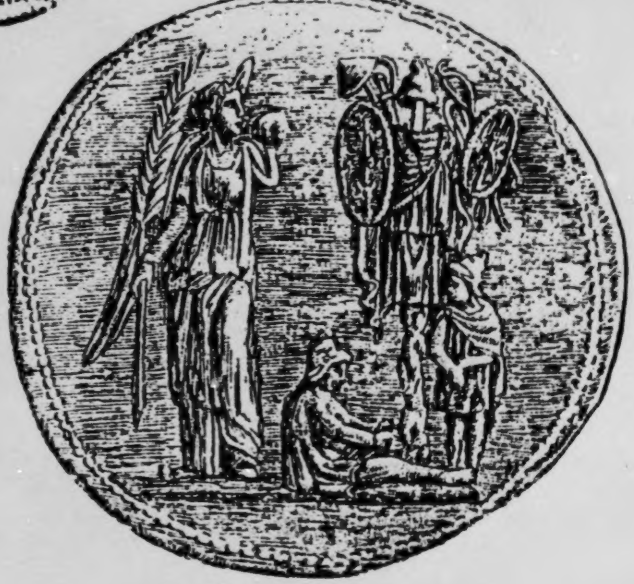
6. ______________________________
7. ______________________________
8. ______________________________

According to American historian Louis Gottschalk, a penny could tell future historians that American civilization knew about or believed in the following things or ideas: metallurgy, agriculture, dies (used in engraving), engraving, barbering, cloth and tailoring, English and Latin languages, Arabic numerals, a calendar, geography, religion, the idea of liberty, politics, arithmetic, and the decimal system.

ARMENIAN HISTORY FROM ENEMY MEDALLIONS!

These two Roman medallions (163 A.D.) commemorate Roman victories over the Armenians. In ancient times, as now, such medallions were coined, not for circulation, but for special occasions such as victories, major historical events and religious holidays, and were given as gifts to selected persons. They were minted in fewer numbers than coins, were generally larger and could show individuals and events in greater detail. Many surviving Roman medallions deal with Armenia and are important sources of historical information.

Medallions of Aurelius Verus Augustus (121-180 A.D.) with references to Armenia.



This detailed sketch of a Roman medallion was made by Armenian historian Arakel Badrig. The scene represents "Defeated Armenia." The figure on the left is a Roman symbol of victory, and before it are two defeated Armenian soldiers, one lying down and one standing. Two shields, a sword, a bow and container of arrows, a hat and a uniform are hung from a special rack behind the soldiers.

All these details are not easy to see by looking at one coin or medallion. But an experienced historian, after examining many artifacts, is able to bring out such detail.

MEET AN ARMENIAN SOLDIER FROM 163 A.D. (WORKSHEET 2)..

By studying Roman medallions like those shown on the previous page, Mr. Badrig has been able to make this sketch of an Armenian soldier of 163 A.D. This is our best substitute to sending a photographer 1800 years back in time to bring us an actual picture.

What can you say about the ancient Armenian soldier's outfit? Note: There are no set correct answers to the questions below. What is required is your interpretation of the details of the drawing.

1. What are his helmet and footwear made of? ______________________________

   ____

2. Describe his weapons; what are they made of? ___________________________

   ____

3. Does his uniform look like a difficult one to make? Why? ___________________

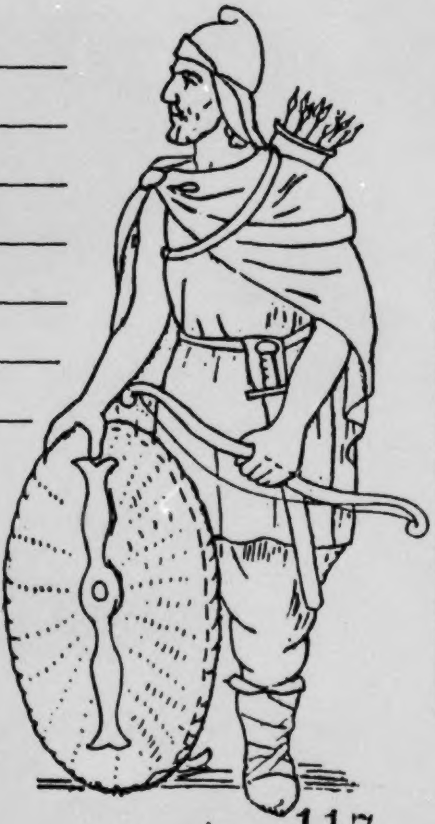
   ____

   ____

4. (For class discussion) Can you conclude what type of factories, warehouses, mines, etc. the Armenians must have had just to outfit their army?

5. Look at the cover photograph. How do you suppose historian Arakel Badrig gathered all those details together to be able to draw that picture?

6. Color the sketch.

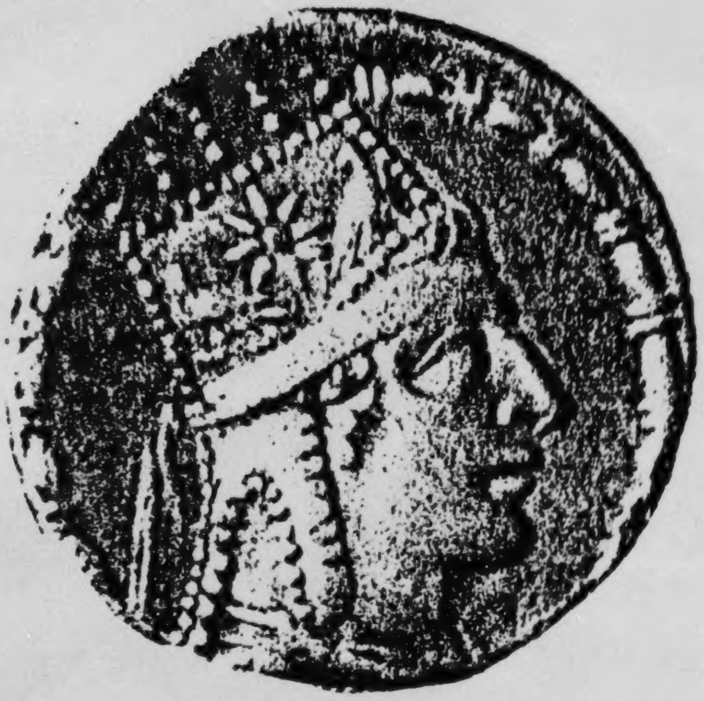


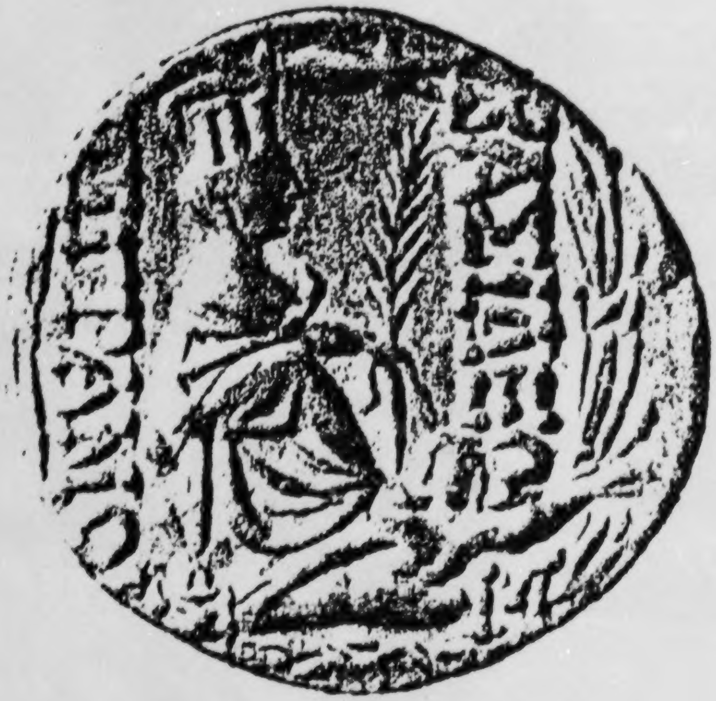
SILVER COIN OF TIGRAN "THE GREAT" (WORKSHEET [illegible]

You are now a novice historian. You are going back in time to the year 85 B.C. to learn about the kingdom of Tigran "The Great" by studying one of his coins. The coin contains clues or answers to many questions. It is your task as a historian to think of the right questions. Following the example of the questions on the next page, devise your own questions and examine the coin for answers.

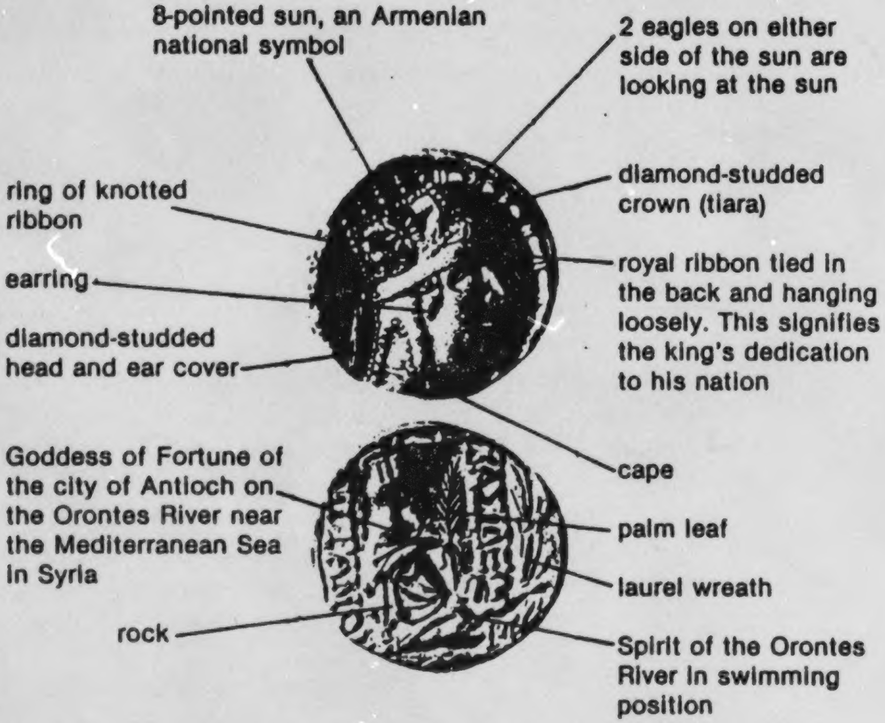
Step 1 — List your questions and answers on another sheet of paper.

Step 2 — Combine the answers into an essay about Tigran and his kingdom.





The labeled photos below will help you understand the meaning of the images on the two sides of the coin. The coin is about the same size and weight as a U.S. 50-cent coin; it measures 2.8 centimeters, or 1 and 3/32 inches in diameter, and weighs 16 grams, or .56 ounces.


8-pointed sun, an Armenian national symbol
2 eagles on either side of the sun are looking at the sun
ring of knotted ribbon
diamond-studded crown (tiara)
earring
royal ribbon tied in the back and hanging loosely. This signifies the king's dedication to his nation
diamond-studded head and ear cover
cape
Goddess of Fortune of the city of Antioch on the Orontes River near the Mediterranean Sea in Syria
palm leaf
laurel wreath
rock
Spirit of the Orontes River in swimming position

Inscription (Greek): ΒΑΣΙΛΕΩΣ ΤΙΓΡΑΝΟΥ (BASILEOS TIGRANOU) meaning "King Tigran."

Suggested Questions

1. Of the three cities of Tigranakert, Ardashad and Antioch which would you say was Tigran's capital at the time this coin was minted?
2. Did the Armenians of Tigran's kingdom have one god or many gods?
3. Which foreign culture influenced Tigran the most: Roman, Greek or Persian?
4. If Tigran worshipped in a pagan temple, to which celestial body would the temple most likely be dedicated?
5. How was Tigran's outfit similar to or different from the clothing of modern kings?

(Suggested answers on page 11)

KING TIGRAN II "THE GREAT" OF THE ARDASHESIAN DYNASTY

Tigran was the fourth king of the Ardashesian Dynasty begun by his grandfather, Ardashes I, in 190 B.C. Before that, Armenia had been a part of the Greek empire created by Alexander "The Great."

From his capital city of Ardashad on the shores of the Arax River, Greek-educated Ardashes had consolidated all the territories of the area known as *Greater Armenia* stretching from the region around Lake Van and Lake Sevan and almost reaching the Caspian Sea. All the people in *Greater Armenia*, except the Greeks and Jews who had moved there, spoke the Armenian language. During the reign of Ardashes Armenia became a unified nation after about 400 years of development from a mixture of smaller tribes. Ardashes' grandson, Tigran, made Armenia into an empire because he ruled at a time when Armenia was strong and Rome was weak.

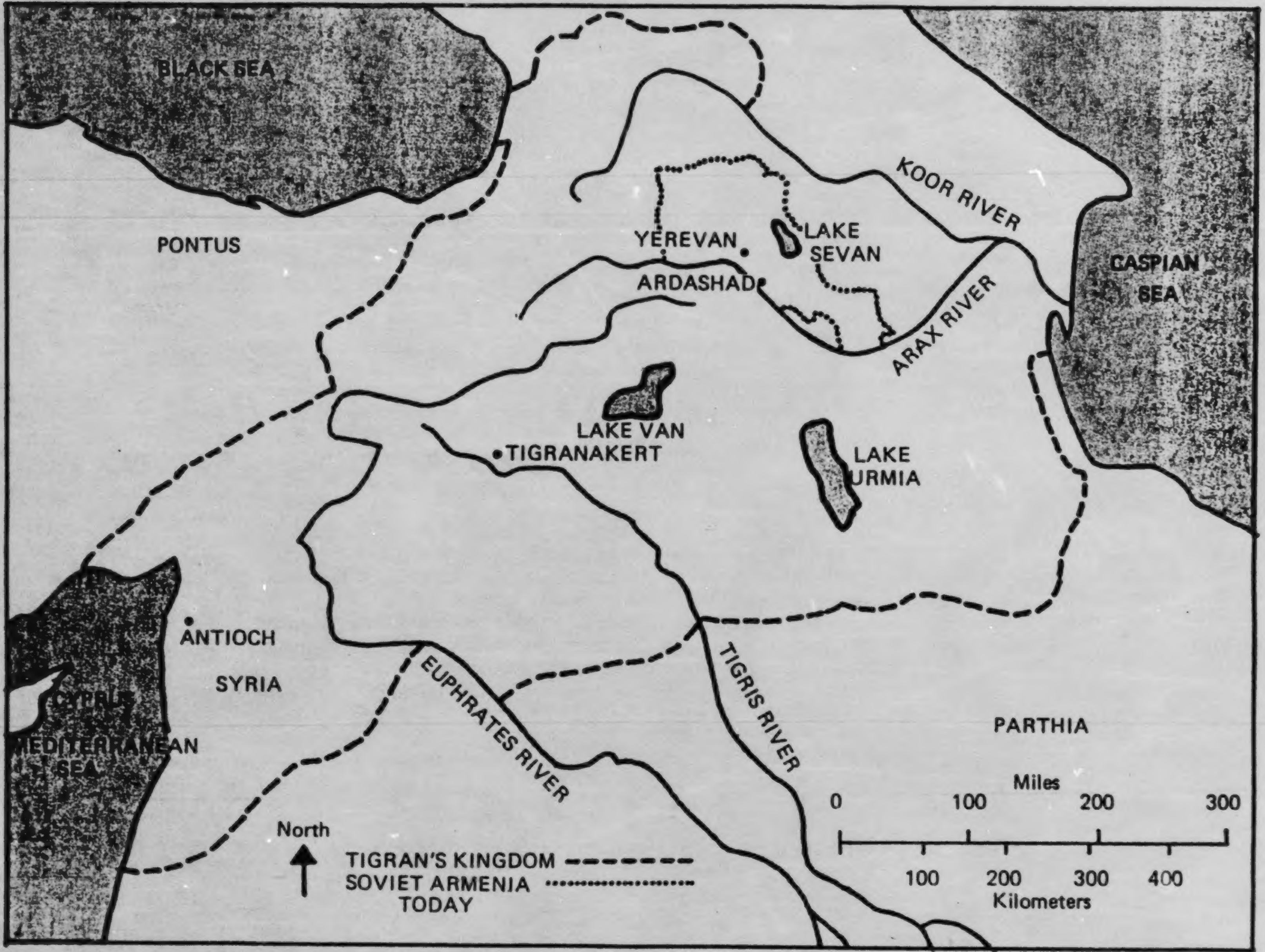
Tigran was born in 140 B.C. and took power in 95 B.C. He gained the alliance of his neighbor, King Mihrdad of Pontus, by marrying Mihrdad's daughter Cleopatra (not the Egyptian queen of the same name). By 83 B.C. Tigran had expanded Armenia's borders so that his empire reached the Black Sea in the north, the Mediterranean Sea in the southwest, and the Caspian Sea in the east.

During the early years of his reign, Tigran had used as his capital the cities of Ardashad in the east and Antioch in the west near the Mediterranean Sea. As his empire grew, Tigran decided he needed a more centrally situated capital and built the city of *Tigranakert* (meaning *built by Tigran*) on the shores of the Tigris River.

To populate the city, Tigran encouraged large numbers of Jews to migrate there from the southwestern portion of his empire. He also forced inhabitants of conquered and war-ruined cities to resettle in Tigranakert. One historian estimated the population of Tigranakert to be 300,000.

Many of the nations conquered by Tigran were culturally very advanced. The new nation of Armenia had not yet developed a strong culture of its own. To speed up Armenia's cultural development, Tigran brought many Greek, Jewish and Assyrian teachers, scientists, craftsmen, and military experts to Armenia. He increased trade and encouraged the arts. His palace became a center of art and literature. He established a theater after the Greek model and is generally regarded as the founder of Armenian theater.

However, Tigran's empire lasted only 14 years. By 69 B.C. Armenia's borders began to shrink. The Romans defeated Tigran's armies at Tigranakert and took away most of his territories. They allowed Tigran to rule over a smaller Armenia from his old capital of Ardashad and forced him to pay Rome a large tribute or tax of silver. Tigranakert was reduced to a small and unimportant town. The reign of Tigran, Armenia's most famous king, ended with his death in 55 B.C. at the age of 85.


BLACK SEA
PONTUS
YEREVAN
LAKE SEVAN
KOOR RIVER
CASPIAN SEA
ARDASHAD
ARAX RIVER
LAKE VAN
TIGRANAKERT
LAKE URMIA
ANTIOCH
SYRIA
CYPRUS
MEDITERRANEAN SEA
EUPHRATES RIVER
TIGRIS RIVER
PARTHIA
Miles
0
100
200
300
100
200
300
400
Kilometers
North
TIGRAN'S KINGDOM
SOVIET ARMENIA TODAY

NOTE TO PARENTS AND TEACHERS (Continued from page 1)

In the classroom this booklet can best be used over four sessions in the following sequence:

Session 1.	Classroom reading on pages 2-3 and worksheet 1 on page 4.
Session 2.	Classroom reading on page 5 and worksheet 2 on page 6.
Session 3.	Worksheet 3 on pages 7-8. Homework assignment: reading on page 9.
Session 4.	Classroom essay describing the scene shown on the booklet cover. The student can imagine himself as a historian or reporter present at the royal gathering and describe the occasion for the gathering; its approximate date and location; the name of the king and queen and descriptions of those in attendance; and any other information the student can come up with using his imagination and the facts contained in the reading assignments.

Answers to Questions on Page 8

Following are some possible answers to the questions posed on page 8. Students may be able to discover additional information on their own.

1. Antioch was Tigran's capital at the time. This conclusion is based on the presence on the coin of images of Antioch's goddess of fortune and the spirit of the city's Orontes River.

2. Armenians in Tigran's kingdom most likely worshipped many gods. The coin makes reference to a goddess of fortune, the spirit of a river, and the sun.

3. Tigran was most influenced by the Greeks as evidenced by the Greek inscription on the coin.

4. The prominence given the symbol of the sun on Tigran's crown suggests Tigran may have worshipped in a pagan temple dedicated to the sun.

5. Tigran wore a crown and cape as modern kings still do. His attire included a head and ear cover and earrings, neither of which is worn anymore by Middle Eastern or European male rulers.

14. MEET THE MIGHTY ETHNICULTURAL MYTH MONSTERS

From *Ethnic Heritage Curriculum Guide, Grades 6-12*

Subject Matter

This unit deals with the cause and effects of stereotypes of particular ethnic groups in America and how they affect the attitudes of the individual.

General Objectives

Upon completion of this unit, the student will be able to demonstrate verbally and in writing that certain prevalent generalizations about various ethnic groups are stereotypic and not factual and be able to explain how such stereotypes can be eliminated.

Overview

This unit is intended to take about three weeks in a middle-school social studies course. It is an examination of how various ethnic groups have encountered prejudice in America and how these prejudices have led to generally demeaning stereotypes of those groups. The unit examines how the media in America perpetuate stereotypes today and what efforts can be made to eliminate or discourage this.

CONTENT	INSTRUCTIONAL OBJECTIVES	LEARNING ACTIVITIES	MATERIALS & RESOURCES
1. Stereotyping is an inaccurate and often dehumanizing way to form judgments of others.	1. The learner will be able to explain, verbally or in writing, that stereotypes are formed by inferring that the characteristics of a few individuals are representative of an entire group or by inferring that an isolated incident is representative of an entire group.	1. A. (Note: This activity is designed to create student motivation for the unit, not to fulfill instructional objective #1.) The teacher will display (posters, mobiles, bulletin board, etc.) various ethnic stereotypes and ethnic slurs in the teaching area. To enhance the "monster" denotation of the stereotypes, included in the unit title, the teacher could make opaque projections of popular fiction monsters and attach the stereotypes and slurs to them. Examples of such stereotypes and slurs might include: __Stereotypes__ a. Scottish people are stingy. b. Polish people are not very bright. c. All Negroes look alike. d. Most Italians belong to the Mafia. __Slurs__ e. wetbacks f. chink	

CONTENT	INSTRUCTIONAL OBJECTIVES	LEARNING ACTIVITIES	MATERIALS & RESOURCES
		g. spic h. nazi (Note: The teacher may elect to use activity 1-b or 1-c or 1-d or any combination of the three in order to meet the instructional objective.) B. The teacher will instruct the learner to record his reaction to the following series of terms which will be read aloud by the teacher. Terms a. Polish b. Jew c. American d. Russian e. German f. Puerto Rican g. Black h. Mexican i. Catholic j. Greek k. Japanese	

CONTENT	INSTRUCTIONAL OBJECTIVES	LEARNING ACTIVITIES	MATERIALS & RESOURCES
		l. Irish	
		m. French	
		n. Italian	
		o. Chinese	
		p. Protestant	
		q. Negro	
		r. Indian	
		No learner should place his name on his paper. All responses, including no response, are legitimate; the ethnic aspect should not be stressed. However, it is probable that some students will record derogatory ethnic comments, which is the purpose of this activity. The teacher should then collect the papers and list the various student responses on the board. As small groups or as an entire class, the different responses should be discussed. Particular emphasis should be placed on the reasoning for derogatory ethnic comments. The anticipated conclusion that should be drawn is that derogatory comments are often formed by inaccurate information or limited personal experiences.	

CONTENT	INSTRUCTIONAL OBJECTIVES	LEARNING ACTIVITIES	MATERIALS & RESOURCES
		C. The teacher will give each learner a copy of "Ethnic Groups Aren't Perfect" (see materials and resources). The learner will be instructed to indicate his opinion of the validity of each statement by placing a check in the appropriate column. No names are to be placed on the papers. The teacher will have an enlarged copy of "Ethnic Groups Aren't Perfect" displayed in the teaching area.	Ethnic Groups Aren't Perfect

Statement	Strongly Agree	Agree	No Opinion	Disagree	Strongly Disagree
1. Most Irish people are alcoholics. -					
2. Most Mexican Americans only have the ability to work as farm laborers. ---					
3. Jews are very tight with their money. -----------					
4. The English people lack a sense of humor. -----------					
5. Most Polish people are not intelligent. -----					
6. Most Indians are not civilized. ---					
7. Orientals are sly and untrustworthy. ---------					
8. Most Italians belong to the Mafia. ----------					

135

136

<table>
<tr><th>CONTENT</th><th>INSTRUCTIONAL OBJECTIVES</th><th>LEARNING ACTIVITIES</th><th>MATERIALS & RESOURCES</th></tr>
<tr><td></td><td></td><td>The teacher will collect the papers and record the total class response on the enlarged copy. A class discussion of the rationale of the choices would follow. The teacher may wish to collect the papers, not discuss the responses, and administer the survey again at</td><td>
<table>
<tr><th></th><th>Strongly Agree</th><th>Agree</th><th>No Opinion</th><th>Disagree</th><th>Strongly Disagree</th></tr>
<tr><td>9. Most Blacks have great athletic ability.</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>10. Most German people love to eat sauerkraut and drink beer.</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>11. There is nothing wrong with using the term:</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>a. wop</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>b. nigger</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>c. hunky</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>d. chink</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>e. polock</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>f. spic</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>g. dago</td><td></td><td></td><td></td><td></td><td></td></tr>
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CONTENT	INSTRUCTIONAL OBJECTIVES	LEARNING ACTIVITIES	MATERIALS & RESOURCES
		the end of the unit. The results of the survey both before and after the unit could then be compiled. The rationale for the choices could be discussed as well as reasons for differences between the administrations.	
		D. The teacher will assemble a series of slides depicting various ethnic groups. The learner will be instructed to record a response for each slide. A procedure identical to that of activity 1b would then be followed.	Slides may be made from: *We Americans*, National Geographic, 1975. *The American Heritage History of American People*, American Heritage Publishing Company, 1971.
2. Definitions of terms	2. The learner will be able to define verbally or in writing at least eighty per cent of the following terms: a. myth b. scapegoat c. minority group d. majority group e. race f. discrimination g. demeaning h. ethnic group i. ethnic slur	2. A. The teacher will solicit the aid of the language arts teacher in establishing the pronunciation, spelling, and dictionary definition of the terms listed in the objective. B. Simultaneous with the study of the terms in the language arts class, the social studies teacher will develop "working" definitions of the terms by showing all three media presentations listed (page 7). In some cases the terms are defined outright; in other cases context definitions are given. In addition to establishing "working" definitions of the terms, the media materials present an overview of the unit.	2.

CONTENT	INSTRUCTIONAL OBJECTIVES	LEARNING ACTIVITIES	MATERIALS & RESOURCES
	j. stereotype		
	k. culture		
	l. prejudice		
	m. epithet		
	n. derogatory		
		Media Materials	
		1. Who Are the People of America? This 16 mm film identifies the many different ethnic groups that came to America in an historical, chronological sequence.	Who Are the People of America, Coronet Instructional Media, Chicago, Ill.
		2. Prejudice. This sound filmstrip indicates how prejudices are formed. It deals with how prejudices and isolated incidents are generalized into stereotypes. Ethnic slurs are also discussed.	Prejudice, Educational Dimensions Corp., New York, N. Y.
		3. Exploding the Myths of Prejudice. This sound filmstrip explains how stereotypes are formed. It examines several stereotypes indicating that there is no factual basis for them.	Exploding the Myths of Prejudice, Warren Schloat Productions, Inc., Pleasantville, N.Y.
		C. The teacher may wish to reinforce the meanings and spellings of the terms by constructing cross-word puzzles and search-word puzzles (letter maze).	

CONTENT	INSTRUCTIONAL OBJECTIVES	LEARNING ACTIVITIES	MATERIALS & RESOURCES
3. Stereotypes - Historical Background	3. Upon completion of the activities, the student will be able to explain in writing the origin of stereotypes associated with at least three ethnic groups in America and how this prejudice (which has been widely spread by many Americans as "truths") has manifested itself as particular stereotypes.	3. A. Following introductory activities by class as a whole, the students will be divided into small groups to do research on the origins of ethnic stereotypes in America. The groups to be dealt with are these: a. AMERICAN INDIANS b. AFRO-AMERICANS - origins in Africa c. HISPANIC-AMERICANS - origins in Mexico, Cuba, Puerto Rico, etc. d. ASIATIC-AMERICANS - origins in China, Japan, Korea, Vietnam, etc. e. EAST-EUROPEAN AMERICANS - origins in Russia, Poland, Hungary, Ukraine, Baltic states. f. SOUTH-EUROPEAN AMERICANS - origins in Italy, Greece, Turkey, Balkan states. g. NORTH-EUROPEAN AMERICANS - origins in Ireland, Scotland, Wales, England, Germany, Netherlands, France, Scandinavia.	3. A. (Note: these resources are appropriate for activities under objectives 3, 4, and 5. Other resources available in the local school may be used.) Larry Cuban and Philip Roden, Promise of America series, Scott Foresman and Co., 1971. Leonard C. Wood and Ralph H. Gabriel, America: Its People and Values. Harcourt Brace Jovanovich, Inc., 1971. Milton Finkelstein, Jawn A. Sandifer, Elfreda S. Wright, Minorities: USA. Globe Book Co., 1971. The American Heritage History of the American People, American Heritage Publishing Co., 1971. Ronald P. Grossman, The Italians in America, (In America Series), Lerner Publications, Minneapolis Minn., 1966. Jayne Clark Jones, The Greeks in America, (In America Series), Lerner Publications, Minneapolis, Minn., 1966.

CONTENT	INSTRUCTIONAL OBJECTIVES	LEARNING ACTIVITIES	MATERIALS & RESOURCES
		B. The students should find and research information and report back to the class in these areas. a. When did members of this group first come to the U.S.? Where did they settle? b. Why was it necessary for them to leave their old countries? c. What were some of the problems these peoples were forced to contend with in America? How did they deal with them? d. What were some of the attitudes that Americans had against these people? Why were they discriminated against? e. What stereotypes of these people resulted from conditions and attitudes? C. Each group of students will report to the class by means of a group presentation or panel discussion for 15-20 minutes. This may be supplemented with pictures, charts, maps, etc. prepared by the students. Members of the group should spend the first part of their time (about 10 minutes) to briefly outline the general history of	Joseph A. Roncek, The Czechs and Slovaks in America, (In America Series), Lerner Publications, Minneapolis, Minn., 1966. Percie V. Hillbrand, The Norwegians in America, (In America Series), Lerner Publications, Minneapolis, Minn., 1966. Noel L. Leathers, The Japanese in America, (In America Series), Lerner Publications, Minneapolis, Minn., 1966. Joseph A. Wytwal, The Poles in America, (In America Series), Lerner Publications, Minneapolis, Minn., 1966. Edwin H. Cates, The English in America, (In America Series), Lerner Publications, Minneapolis, Minn., 1966. Nancy Eubank, The Russians in America, (In America Series), Lerner Publications, Minneapolis, Minn., 1966. Rezsoe and Margaret Gracza, The Hungarians in America, (In America Series), Lerner Publications, Minneapolis, Minn., 1966.

CONTENT	INSTRUCTIONAL OBJECTIVES	LEARNING ACTIVITIES	MATERIALS & RESOURCES
		each ethnic group and some of its problems in being accepted. In the second part of the presentation, each group should then discuss how the background of the ethnic group has led to characteristics of its own particular stereotype. To conclude the presentation, students should be able to answer or discuss any questions from the audience. (Note: The teacher must use his personal discretion in guiding research into specific stereotypes for ethnic groups. Some students already may have well-defined preconceived notions about various ethnic groups; these students will need less guidance in examining these stereotypes. Other students may not have already a prejudged notion of ethnic groups and those students must be dealt with differently. Care must be taken at all times in presenting stereotypes and ethnic epithets to students.)	Percie V. Hillbrand. The Swedes in America, (In America Series), Lerner Publications, Minneapolis, Minn., 1966. James E. Johnson, The Irish in America, (In America Series), Lerner Publications, Minneapolis, Minn., 1966. James E. Johnson, The Scots and Scotish-Irish in America, (In America Series), Lerner Publications, Minneapolis, Minn., 1966. Ronald J. Larsen, The Puerto Rican in America, (In America Series), Lerner Publications, Minneapolis, Minn., 1966. Myron B. Kuropas, The Ukrainians in America, (In America Series), Lerner Publications, Minneapolis, Minn., 1966. Virginia Brainard Kunz, The Germans in America, (In America Series), Lerner Publications, Minneapolis, Minn., 1966. Virginia Brainard Kunz, The French in America, (In America Series,) Lerner Publications, Minneapolis, Minn., 1966.

CONTENT	INSTRUCTIONAL OBJECTIVES	LEARNING ACTIVITIES	MATERIALS & RESOURCES
			Givrit Tenzythoss. The Dutch in America, (In America Series), Lerner Publications, Minneapolis, Minn., 1966.
			Earl Spangler, The Negro in America, (In America Series), Lerner Publications, Minneapolis, Minn., 1966.
			Makers of America. Encyclopedia Brittanica Educational Corp., 1971.
			A Nation of Nations, Harper & Rowe, 1976.
			We Americans, National Geographic Society, 1975.
			Peter Rose, et al. Many Peoples One Nation. Random House, Inc., 1973.
			Sterling, Matthew, ed. Indian of the Americas. (National Geographic Story of Man) Washington, D. C., National Geographic Society, 1955.
			They Chose America: Conversations. Vol. I. Visual Education Corp., 1975. (six cassettes on Chinese, Irish, Italian, Jewish, Mexican, and Polish immigrants)

CONTENT	INSTRUCTIONAL OBJECTIVES	LEARNING ACTIVITIES	MATERIALS & RESOURCES
			Ethnic Studies: The Peoples of America. Educational Design, Inc., 1975. (Four filmstrips, 18 cassettes dealing with 14 ethnic groups)
4. Stereotypes in everyday life.	4. Upon completion of the activities, the student will be able to discuss and describe in writing how at least two stereotypes have been perpetuated by various forms of entertainment, including radio, television and motion pictures.	4. A. Watch the movie Black History: Lost, Stolen or Strayed? which has an excellent segment dealing with black portrayal in movies and early TV shows, highlighting such notorious characters as Amos 'n' Andy and Stepin Fetchit. Discuss afterwards the stereotyped Negro in the early movies, and how these portrayals could have affected attitudes towards blacks. B. Compare the portrayals of blacks in Lost, Stolen or Strayed? with various current TV shows, like "All in the Family," "Good Times," "The Jeffersons," "Chico and the Man," and "Sanford and Son." Discuss the following points: 1. How do these shows picture blacks today? 2. How do they compare with the portrayals in Lost, Stolen or Strayed? How are they different? How similar? 3. How do they reinforce other stereotypes, such as matriarchal domination in black families?	4. A. Film Black History: Lost Stolen or Strayed? CBS News, 1968.

CONTENT	INSTRUCTIONAL OBJECTIVES	LEARNING ACTIVITIES	MATERIALS & RESOURCES
		C. Get a copy of an "Amos 'n' Andy" radio routine. Play it for the class and then discuss its stereotyped view of Negroes. Point out the effect radio routines like this had on many Northern and rural whites, who had absolutely no other contact with blacks in the 1930's and 1940's.	C. Phonograph Album of Old-Time radio shows, available in local libraries.
		D. Discuss the effects of stereotyped minority groups in early TV and movies. Some of these are still being broadcast on local television stations and may be temporarily recorded on videocassettes for use in the classroom. 1. HISPANIC AMERICANS - "Chico and the Man," "Torro," "The Cisco Kid," "Welcome Back Kotter," various movies. 2. ITALIAN AMERICANS - "The Untouchables," "The Montefuscos;" The Godfather movies, The Valachi Papers, Honor Thy Father; Chico Marx in Marx Bros. movies. 3. AMERICAN INDIANS - "Lone Ranger," "Blackhawk," "Daniel Boone;" countless western movies. 4. GERMANS - "Hogan's Heroes"	

CONTENT	INSTRUCTIONAL OBJECTIVES	LEARNING ACTIVITIES	MATERIALS & RESOURCES
		5. ORIENTALS - "McHale's Navy," "Bonanza," "Happy Days;" Charlie Chan movies, Flash Gordon serials (Remember the evil Emperor Ming?) "Kung Fu" E. Some people hold stereotypes of other groups which cannot be accurately described as "ethnic groups." For example, a common stereotype of the white Southerner is a grits-eating, football-loving, "redneck" type who speaks with a drawl and hates Yankees. This general stereotype can be seen in movies like "Cool Hand Luke," "In the Heat of the Night," "Easy Rider," "Joe," "Deliverance;" television portrayals like the Joe Higgins sheriff in Dodge commercials, "Deputy Dawg" cartoons, "Beverly Hillbillies." Talk about how these regional differences affect judgments of others.	
5. Stereotypes - combatting their effects.	5. Upon completion of the activities, the student will be able to discuss and describe in writing how at least two stereotypes can be changed and eliminated.	5. A. Watch the movie The Guy. Discuss what stereotyped images the old man and the young boy had about each other. How did these images change? B. Watch the movie The Autobiography of Miss Jane Pittman. Observe how stereotyped roles of blacks affect	5. A. The Guy. ABC Films, 1974. B. The Autobiography of Miss Jane Pittman, CBS Films, 1973.

CONTENT	INSTRUCTIONAL OBJECTIVES	LEARNING ACTIVITIES	MATERIALS & RESOURCES
		Miss Jane in each major segment of her life. How does she combat these stereotypes? What do the men in her life, her husband, Joe, her son, Ned, and great-grandson, Jimmy, each do to break down a stereotyped barrier? Are they successful	
		C. Each of the movies mentioned above is based on a novel. The teacher may choose to assign these novels as readings.	
		D. Design a poster that would discount or refute one of the great myths of stereotypes.	
		E. A group of students may choose to design and create a slide show presentation with appropriate music or narration regarding stereotypes in America. This can be done with photos from magazines and books, or with student-drawn pictures.	E. The American Heritage History of the American People. American Heritage Publishing Co., 1971. We Americans. (National Geographic Story of Man), National Geographic Society, 1975. (Note: Resources for this activity are the same ones mentioned in objective 3.)
		F. It is possible to change and eliminate stereotypes, removing prejudice against an ethnic group. For example, in the first half of the 19th century, the Irish in America were pictured as hard-drinking, two-fisted brawling, argumentative, potato farmers, fit only for manual labor. Today,	

CONTENT	INSTRUCTIONAL OBJECTIVES	LEARNING ACTIVITIES	MATERIALS & RESOURCES
		that stereotype has been largely forgotten as the Irish have blended into the overall American culture. Research and discuss how stereotypes of the Irish, Welsh, Scottish, English, Germans, Dutch and Scandinavian peoples have diminished or disappeared. What generalizations can be made as to why this has occured?	

TEST

Underlined letters are correct answers

Directions: Read each statement carefully and select the response which correctly completes the statement.

Pre-Test # Post-Test #

1. 14. When the Irish first immigrated to America, they encountered prejudice because of their _________ religion.

a. Presbyterian
b. Catholic
c. Buddhist
d. Jewish
e. none of these

2. 18. Emmigrants came to America from various eastern European countries in order to:

a. escape religious persecution.
b. escape political punishments
c. improve their financial state.
d. have a chance to own a farm.
e. all of these reasons

3. 20. Many immigrants from Germany, Poland, and Russia came to America to avoid religious persecution because they were:

a. old and sick
b. Jewish
c. poor
d. against the Czar.
e. not able to afford slaves

4. 23. All Chinese-Americans

a. work in laundries
b. cannot speak English
c. shave their heads
d. eat rice and raw fish
e. none of these

5. 15. Which of these characterizations of Black Americans have reinforced a stereotype of the "servile, harmless servant"?

a. Aunt Jemimah
b. Malcolm X
c. Shaft
d. Sidney Poitier
e. none of these

6. 16. All Jewish-Americans:

a. have big noses
b. don't go to church on Sunday
c. have red blood like everybody else
d. have a funny way of talking
e. none of these

7. 17. Some people consider Charlie Chan movies to be insulting because:

a. the bad guy always wins
b. they were made during a war period
c. they perpetuate an inaccurate stereotype of Oriental-Americans
d. they were made in Chinese
e. none of these

Pre-Test #	Post-Test #	
8.	19.	The last nationality to enter the United States in great numbers was: a. Japanese b. Marines c. Aztecs d. Vietnamese e. Chinese
9.	24.	The "Frito Bandito" stereotype is considered insulting to Americans of __________ background. a. Japanese b. Jewish c. German d. Mexican e. Puerto Rican
10.	21.	The "Stepin Fetchit" stereotype is considered insulting to Americans of __________ background. a. Puerto Rican b. Italian c. Jewish d. Mexican e. African
11.	22.	The "Tonto" stereotype is considered insulting to Americans of __________background. a. German b. American Indians c. Puerto Rican d. African e. Japanese
12.	26.	The form of communication that helps to reinforce and perpetuate ethnic stereotypes is: a. radio b. television c. motion pictures d. advertising e. all of these
13.	11.	Jokes about Polish-Americans are: a. not funny because they're sick b. not funny because they reinforce a stereotype c. not funny because they are hard to print d. funny e. none of these
14.	10.	All Irish-Americans are: a. Catholic b. heavy drinkers c. prejudiced d. dishonest e. none of these
15.	12.	A Black American is capable of: a. only being a laborer b. never being trusted c. anything a white American is capable of d. stealing chickens e. none of these

Pre-Test #	Post-Test #	
16.	13.	John F. Kennedy was an American of _________ background. a. French b. Irish c. Japanese d. German e. none of these
17.	9.	The "Don Corleone" stereotype is considered offensive to Americans of _________ background. a. Polish b. German c. Japanese d. Italian e. Russian
18.	1	The term "prejudice" means: a. to make a judgment or form an opinion before all the facts are known b. to make a judgment based on facts c. to fully understand different groups d. to study all available information and then reach a conclusion based on the information e. both (b) and (d)
19.	5.	The term "culture" means: a. the things in our surroundings that are made by nature b. attending operas, reading poetry, and listening to classical music c. the study of food, clothing, and shelter of different societies d. the total way of life of a group of people e. a large bird that feeds on dead animals
20.	2.	The term "myth" means: a. a legend or story that is not true b. a type of Greek food c. an idea or tale that is sometimes believed to be true but is actually false d. both (a) and (c) e. none of the above
21.	6.	Stereotypes are: a. formed when a person applies an isolated experience to all similar experiences b. insulting to those to whom they refer c. not based on facts d. passed on through different forms of communication e. all of the above
22.	3.	The term ethnic group a. refers to a group of paintings with similar characteristics b. refers to a group of people who share similar customs, characteristics, and cultures c. refers only to people of the same race d. could be applied to all people with white skin e. both (b) and (d)

Pre-Test # **Post-Test #**

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23. 7. The terms: wop, Jap, dago, nigger, and honky are:

a. examples of epithets
b. derogatory and demeaning to some ethnic groups
c. examples of ethnic slurs
d. all of the above
e. none of the above

24. 4. The term "scapegoat" means:

a. a female billygoat
b. one who bears the blame for others
c. an emergency exit from a building
d. a group who justly deserves the blame
e. both (b) and (d)

25. The term "racial discrimination" means

a. bringing together people of all races
b. bringing together people of all ethnic backgrounds
c. winning a race and then being disqualified
d. both (a) and (b)
e. none of the above

26. 25. The stereotype of the _________ has been largely forgotten as members of that group have blended into the overall American culture:

a. Vietnamese
b. Irish
c. Jews
d. Munchkins
e. none of these

Note; On post-test, change all the (a) responses to (b) and (b) to (c) and (c) to (a).

15. PLANNING AND PRODUCING A SLIDE/TAPE PRESENTATION FOR AN ETHNIC TOPIC

From *Ethnic Heritage Curriculum Guide, Grades K-6*

General Objectives

The student will create a slide/tape presentation which will communicate an awareness and appreciation for cultural pluralism.

Overview

This is an interdisciplinary team approach to a six- to nine-week ungraded ethnic unit.

Media test is designed for students in grades 5, 6, and 7. It can be adapted for lower grades or higher grades at the discretion of the teacher and media specialist. Each teacher knows the capabilities of his or her students. It is probable that gifted and talented grade 1 and grade 2 students would be able to do this unit, and by grade 3, most students should be able to perform these tasks. It is suggested that the classroom teacher and the media specialist work as a team in accomplishing these objectives with the classroom teacher testing for content and the media specialist testing for skills. It is necessary to follow all steps in this unit sequentially and completely.

Content	Instructional Objectives	Learning Activities	Materials and Resources
Storyboarding	1. The student will be able to choose a suitable topic for a slide/tape program.	1.a. View print or nonprint materials, handle realia, and interact with resource persons in the areas of art, music, creative writing, and social studies. (Note: This activity is designed to stimulate the students.)	1.a. *American Indians--Yesterday and Today* (24 study prints). David C. Cook Publishing Co., 1972. *Families Around the World* (filmstrip series). Encyclopedia Britannica Educational Corp. *What Do Faces Say?* (sound filmstrip). Scholastic Press. *Bobo's Dream*, by Martha Alexander. Dial, 1970. *Haiku, Mood of the Earth*, by Ann Atwood. Scribners, 1971. *Haiku, Mood of the Earth* (sound filmstrip). Lyceum Productions. *Japanese Family Kit* (multimedia kit). Selective Educational Equipment. *Anansi the Spider: A Tale From the Ashanti*, illus. by Gerald McDermott. Holt, Rinehart and Winston. *My Mother Is the Most Beautiful Woman in the World*, by Becker Reyner. Lothrop, 1945.

Content	Instructional Objectives	Learning Activities	Materials and Resources
			My Mother Is the Most Beautiful Woman in the World (sound filmstrip). BFA Educational Media, 1968.
		1.b. Consider possible topics for a slide/ tape program; for example: (1) Holiday celebrations of various ethnic groups. (2) Making a kachina doll. (3) Making a pinata. (4) Illustrating poems and stories from books. (5) How the Indians farmed.	1.b. (4) *Trees Stand Shining: The Poetry of the North American Indians*, illus. by Hettie Jones. Dial, 1971. *Boys and Girls, Girls and Boys*, by Eve Merriam. Holt, Rinehart and Winston, 1972, *Bronzeville Boys and Girls*, illus. by Gwendolyn Brooks. Harper and Row, 1956.
		1.c. Choose a topic.	
			1.b. (5) *In My Mother's House*, by Ann Nolan Clark. Viking, 1941. *Indians Knew*, by Tillie S. Pine. McGraw-Hill, 1951.
	2. The student will be able to write an outline or put ideas in sequential order for the topic chosen.	2.a. Examine a sample outline or put a set of pictures in sequential order (see Addendum 1).	2.a. *Photo Story Discovery Sets.* Association for Educational Communications and Technology.
		2.b. Write an outline.	Cut-up comic strips.

Content	Instructional Objectives	Learning Activities	Materials and Resources
	3. The student will be able to write a script.	3.a. Examine a sample script (see Addendum 2).	
		3.b. Write a script for a slide/tape program. (Note: a script may not be needed if the pictures or music alone tell the story or if the object of the slide/tape program is to illustrate something already written.)	
	4. The student will be able to write a storyboard.	4.a. Examine a sample of a storyboard developed from a script and outline (see Addendum 3).	4.a. *Planning and Producing Audiovisual Materials*, 3rd ed., by Jerrold Kemp. Crowell, 1975.
		4.b. View good and bad examples of closeups and long shots and discuss the differences.	
		4.c. (1) View a sound filmstrip and critique the sound track. (2) View and critique the same filmstrip with a wide variety of sound tracks. (Note: Some of the sound tracks should be obviously inappropriate.)	4.c. (1) *Peter and the Wolf* (sound filmstrip). Jam Handy. *Anansi the Spider* (sound filmstrip). Weston Woods, 1974. *Arrow to the Sun* (sound filmstrip). Weston Woods, 1974.
		4.d. Select music and/or sound effects for the slide/tape program.	

Content	Instructional Objectives	Learning Activities	Materials and Resources
		4.e. Write a storyboard that incorporates the sound track (music, narration, sound effects), the visual elements, and the shooting instructions (closeups, long shots, etc.).	
Filming	5. The student will be able to take pictures.	5.a. Demonstrate ability to use a camera. (1) Select the film. (2) Load the film. (3) Adjust the focus. (4) Check the light level and set the light meter, if necessary. (5) Snap the picture. (6) Unload the film. 5.b. Demonstrate ability to use the visualmaker and/or the 35mm copy stand. 5.c. Take live pictures or copy existing pictures for the slide/tape program.	5. *Instructional Manual for Visualmaker.* Eastman Kodak Co. *Media Tips, Techniques and Ideas Reference Guide.* Baltimore County (Maryland) Board of Education. *Planning and Producing Audiovisual Materials,* 3rd ed., by Jerrold Kemp. Crowell, 1975.

Content	Instructional Objectives	Learning Activities	Materials and Resources
Audio taping	6. The student will be able to record a sound track.	6.a. Demonstrate ability to use a tape recorder. (1) Thread or insert tape. (2) Record. (3) Rewind. (4) Play back. (5) Adjust volume while recording to avoid distortion. (6) Adjust volume while playing back to avoid distortion. 6.b. Demonstrate ability to use recording techniques. (1) Fade in and out. (2) Patch from record player to tape. 6.c. Record sound track. (Note: if audible signal is used, record at this time.)	6. See resources for objective #5, above.
Editing	7. The student will be able to edit and arrange slides in a sequence.	7.a. Practice editing by arranging sets of pictures and examining them for technical quality and continuity. 7.b. Edit and arrange slides in sequence, using storyboard.	7. *Photo Story Discovery Sets.* Association for Educational Communications and Technology. Also see resources for objective #5.

Content	Instructional Objectives	Learning Activities	Materials and Resources
		7.c. (optional) Use an automatic slide/tape synchronizer to synchronize program.	
Presenting	8. The student will be able to present the slide/tape program to others.	8.a. Demonstrate ability to use slide projector. 8.b. Present the slide/tape program.	8. *Media Tips, Techniques, and Ideas Reference Guide.* Baltimore County (Maryland) Board of Education.

Pretest

1. A visualmaker or copy stand is used to:
   - (a) Preview slides
   - (b) Photograph pictures in books or tiny objects
   - (c) Clean lenses
   - (d) Edit slides
   - (e) All of the above

2. To patch is to:
   - (a) Put two pieces of tape together
   - (b) Make a quilt
   - (c) Record from a record player to a tape recorder
   - (d) Mount pictures on cardboard
   - (e) None of the above

3. Which of the following tasks does not pertain to using a camera?
   - (a) Snapping the picture
   - (b) Loading the film
   - (c) Focusing
   - (d) Fading in
   - (e) I don't know

4. A slide is:
   - (a) A piece of equipment in the gym
   - (b) Always found in the 300 section of the media center
   - (c) A small piece of film mounted in a cardboard frame
   - (d) A storyboard
   - (e) All of the above

5. When using a cassette recorder, which of the following tasks comes first?
   - (a) Rewinding a tape
   - (b) Inserting a tape cassette
   - (c) Editing slides
   - (d) Adjusting the volume
   - (e) I don't know

6. When you edit the slides, you must:
   - (a) Put the slides in order
   - (b) Use your storyboard
   - (c) Throw out the bad slides
   - (d) All of the above
   - (e) None of the above

7. To record on a cassette player, you push:
   - (a) The record button
   - (b) The fast-forward button
   - (c) The stop button
   - (d) The rewind button
   - (e) The play and record buttons

8. The first step in preparing a slide/tape program is to:
   (a) Edit your slides
   (b) Write a storyboard
   (c) Record the music
   (d) Write an outline
   (e) Choose a topic

9. When someone says that the sound on a tape is "distorted," this means that:
   (a) The tape is twisted
   (b) The sound is clear and crisp
   (c) The quality of the sound is very bad
   (d) All of the above
   (e) None of the above

10. A storyboard is:
   (a) A detailed written plan that shows the order of pictures and sound for a slide/tape program.
   (b) A bulletin board with lots of stories on it.
   (c) A lightboard that allows you to preview and arrange the pictures for a slide/tape program.
   (d) All of the above
   (e) I don't know

11. To focus is:
   (a) To get the film loaded correctly
   (b) To snap the picture
   (c) To make the sound on a tape as clear as possible
   (d) To adjust the lens until the picture is very clear
   (e) None of the above

12. A picture taken in the distance is called a:
   (a) Closeup
   (b) Medium shot
   (c) Long shot
   (d) None of the above
   (e) I don't know

13. To edit means:
   (a) To take out or arrange slides in order using a storyboard
   (b) To assemble all the equipment needed for making a slide/tape program
   (c) To end the slide/tape program
   (d) All of the above
   (e) None of the above

14. To fade in is:
   (a) To put in bleach
   (b) To turn the volume up slowly when recording
   (c) To focus the camera
   (d) To record the sound track
   (e) I don't know

15. Which one of the following pictures would be a closeup:
    (a) A picture of a mountain
    (b) A picture of a person's eye
    (c) A picture of a house
    (d) A picture of a teacher and her class
    (e) None of the above

16. Your sound track was distorted because:
    (a) The fire alarm rang when you were recording
    (b) You forgot to plug in the microphone.
    (c) You did not adjust your volume when recording
    (d) I don't know
    (e) None of the above

17. You would not use a visualmaker or copystand to:
    (a) Take a title slide
    (b) Take a credit slide
    (c) Take pictures in magazines
    (d) Take pictures of tiny objects
    (e) Take a live picture of your father's car in the driveway

18. Which of the following is not included on a storyboard:
    (a) The narration
    (b) The pictures you want to take
    (c) Directions about long shots and closeups
    (d) The music
    (e) The kind of film to use

19. A patch cord is:
    (a) The belt you wear on your jeans
    (b) The cord you plug into the wall
    (c) Splicing material you use to fix broken tapes
    (d) A cord that connects a record player to a cassette recorder
    (e) None of the above

20. To take a picture with the visualmaker, you must:
    (a) Work in a darkroom
    (b) Look through the viewfinder to see if your picture is lined up.
    (c) Set the distance at 3 to 6 feet
    (d) Use an electronic flash attachment
    (e) None of the above

21. The width of film is measured in:
    (a) Meters
    (b) Millimeters
    (c) Kilograms
    (d) Hectoliters
    (e) Centimeters

22. A slide/tape script is:
    (a) A kind of handwriting
    (b) The narrative part of the sound track
    (c) The directions for using a visualmaker
    (d) The finished slide/tape program
    (e) I don't know

23. Which pieces of equipment would you use to show your slide/tape program to others:
    (a) A visualmaker and record player
    (b) A film loop projector and a cassette player
    (c) A 16mm projector
    (d) A slide projector and a tape player
    (e) All of the above

24. When you synchronize a slide/tape program, the slides should move forward:
    (a) Whenever the music stops
    (b) Whenever the speaker takes a breath
    (c) When the tape stops
    (d) Whenever there is a signal
    (e) I don't know

25. If you push the play button and your tape will not move forward, you forgot to:
    (a) Adjust the volume
    (b) Plug in the microphone
    (c) Plug in the power cord
    (d) Focus
    (e) I don't know

Addendum 1

SAMPLE OUTLINE: BLACK PATRIOTS OF 1776

I. Introduction

  A. White histories and white heroes

  B. Black heroes

II. Specific black heroes

  A. James Forten
    1. Powder boy on Stephen Decatur's ship
    2. Prisoner in England

  B. Crispus Attucks
    1. Slave during early life
    2. Runaway
    3. Leader of attack at Boston Massacre

  C. James Armistead Lafayette
    1. Slave of farmer in Williamsburg
    2. Spy for Lafayette in traitor Benedict Arnold's camp
    3. Freed man after commendation

  D. Saul Matthews
    1. Spy in the British camp in Portsmouth
    2. Freed man after commendation

  E. Henri Christophe
    1. Freeborn volunteer at Savannah battle
    2. Haitian general, later president of Haiti

Addendum 2

SAMPLE SCRIPT: BLACK PATRIOTS OF 1776

The books that we read in libraries today tell us about heroes of the Revolutionary War.

Most of these heroes are white, because most of the people who wrote about them were white.

Many black men, during the Revolutionary War period, were slaves and could not read or write to record their own history.

Today, many people have done research and have learned about the black men who fought in 1776.

We will learn about some of these men in this slide/tape presentation.

Reference: Davis, Burke. *Black Heroes of the American Revolution.* Harcourt Brace Jovanovich, 1976.

Addendum 3

SAMPLE STORYBOARD

Program Title: Black Patriots of 1776

Program Originator Mary Smith **Date** July 29, 1976 **Page**

Black slide	Frame # 1 Music Sometimes I feel like a motherless child Sometimes I feel like a motherless child
Title--Black Patriots of 1776 copy with visualmaker	Frame # 2 Sometimes I feel like a motherless child A long ways from home
Soldiers fighting (white) copy with visualmaker	Frame # 3 The books that we read in libraries today tell us about heroes of the Revolutionary War.
Open book, (white) hand laying across it closeup	Frame # 4 Most of these heroes are white because most of the people who wrote about them were white.
Slaves copy with visualmaker	Frame # 5 Many black men, during the Revolutionary War period, were slaves and could not read or write to record their own history.
Picture of books about black soldiers in Rev. War long shot	Frame # 6 Today, many people have done research and have learned about the black men who fought in 1776.
Revolutionary flag and drum copy with visualmaker	Frame # 7 We will learn about some of these men in this slide/tape presentation.

16. THE NATIVE AMERICAN EXPERIENCE

From *Roots of America: A Multiethnic Curriculum Resource Guide for Seventh-, Eighth-, and Ninth-Grade Social Studies Teachers*

GENERAL OUTLINE

INTRODUCTION

Who prepared the Model?

Purpose of the Model

Suggestions in Using the Model

TEN COMPONENTS OF THE MODEL

1. Geographic Location of the Native American Group Prior to European Contact
2. Cultural Origins
3. Political Structure of the Group
4. Social Structures of the Group
5. Economic Aspects of the Group
6. Initial European Contact
7. Initial Cultural Exchanges
8. Contemporary Description of Each of the Preceding Concepts
9. Legal Interactions Between the Group and the United States Government
10. Present Day Status of the Group

ANNOTATED BIBLIOGRAPHY: TEACHER AND STUDENT RESOURCES

SELECTED DATES IN NATIVE AMERICAN HISTORY

INTRODUCTION

The basic concepts involved in the following model were selected by a Native American educator from suggestions and research that were furnished by two secondary teachers of Native American students.

This guide is prepared for educators who do not have a strong background in the cultural history of Native Americans but feel the importance of finding a valid model to follow in preparing and presenting a unit on Native Americans.

The model itself does not include specific cultural aspects of any Native American group. It does provide a legitimate topic guide that one could follow in preparing a unit of study.

One should be aware that there is a basic difference from the usual course of study guide. This model presents a basic guide that is designed to deal with one of the many Native American cultures available to study. In most cases, a guide would present an overall survey course.

It is suggested that the group selected for study should be one that is geographically near the group that will be doing the study.

The model itself is composed of ten components. The sequence of the components represents a combination of Native American categories and European-American categories resulting in a bi-cultural model.

If time prevents the full implementation of the model, parts of it can successfully be used as long as the first two components are not excluded.

We believe it is necessary for all Americans to know and understand some basic ideas about Native American people if they are to respond to the current needs of Native American people and contribute to the overall peaceful interaction of our society. There are some generalizations which can be made about Native American life. These are worked into the fabric of the questions within the model, as an antidote to the stereotyping that has enveloped the beauty of Native American life.

Much has been written about Native Americans from the anthropological point of view, as they were "studied" by non-Indians. These cultures which were studied and written about in the 19th century are still very much alive today; therefore, some cautions should be observed in selecting sources of information. We have commented extensively in the bibliography and would emphasize these points about some of the older material: 1. The perspective was non-Indian in many cases, and some of it is clearly biased; 2. The culture studied has evolved and changed as any culture will do in 100 years. There is also a great need for material on Native Americans to be developed on a reading level appropriate for students.

Another caution we would give is to understand that there is great diversity among Native Americans today. There are traditional Indian communities, particularly in some reservation areas, which have rejected the pressures of the dominant society and retained the integral values of the culture of their ancestors. There are also many Native Americans living in urban areas, who have formed Indian associations and represent a wide diversity of tribal background. These urban Indian communities retain much of the general Native American cultural heritage as they continue to evolve a comfortable life-style in response to the reality of a modern industrial urban society.

The teacher who lives near a reservation or urban center and has the opportunity to consult with Native American people may be able to enlist their help in preparing a unit to teach. Some Native American people are understandably reluctant to share their culture because the culture has in the past been criticized, ostracized, and outlawed. People have been harassed and killed for continuing to practice the culture which we now ask them to share with us. We believe that teachers make the difference if they can present material about another person's culture without pre-judging or comparing; they will have shown their students a broader way of viewing the world, which is essential for the future.

TEN COMPONENTS OF THE MODEL

1. **Geographic Location of the Native American Group Prior to European Contact**
    a. Exactly what geographic area was considered the legitimate homeland of the group? (By the group itself)

2. **Cultural Origins**
    a. What have cultural anthropologists asserted to be the origins of this group?
    b. (If available) According to the traditional history of the group, what were the origins of the group?

3. **Political Structures of the Group**
    A. What was the group decision-making process?
        1. How were the governing bodies organized?
        2. How were people chosen for leadership?
        3. How was their leadership controlled by the group?
        4. Could a leader be removed or replaced?
        5. How binding were decisions on the group and individual?
    B. What major historical events were important to the people?
        1. How were they recorded?
        2. Were certain individuals responsible for the keeping of the history?
    C. What relationships existed between religious and political beliefs?
        1. How did the government originate?
        2. Were the political leaders involved in religious roles?

4. **Social Structures of the Group**
    A. What was the basic family relationship structure?
        1. Was there a clan system?
        2. Was the family matrilineal? Patrilineal?
        3. What were the functions of the clan leaders?
        4. How was the membership in families, clans, and tribes determined?
        5. What specific roles were appropriate for various individuals?
        6. What stages of life were recognized?
        7. How were skills needed for group survival taught to the next generation?
        8. What was the relationship of the family, clan, and tribal structure to the government structure?
        9. How could individuals exert their influence socially and politically?
    B. How did the people explain the origins of their group?
        1. In what way is their explanation of the origin of the world related to their concept of the land?
        2. In what way is their explanation of the origin of their people related to the social structure of their group?
        3. In what way did they define their relationship with other living things upon which they depended for life?

- C. How was the cycle of life reflected in the religious aspects of the culture?
  - 1. In what ways did ceremonies reflect their relationship to the universe—including individual, living and dead?
    - a. What music and instruments were used in ceremonies?
    - b. In what way was dancing a religious expression?
  - 2. What were the concepts of good and evil?
  - 3. What was the concept of death?
  - 4. In what ways did the language reflect the basic values of the culture?
- D. In what ways were the social aspects of the people reflected in and complementary to:
  - 1. Their housing?
  - 2. The arrangement of their settlements?
  - 3. The political structure?
- E. What sports, games, and entertainment were part of the culture?
  - 1. In what way were sports, games, and entertainment related to the religious beliefs of the people?
  - 2. In what way were sports, games, and entertainment a part of education for adult roles?
- F. What were the beliefs about disease—physical and mental?
  - 1. What caused disease?
  - 2. How could disease be cured?
  - 3. In what way did the medicine reflect the society's belief in the harmony of all life?

5. Economic Aspects of the Group

The Culture Before European Contact:

- A. What was the basic economic pattern which developed in their relationship with the environment?
  - 1. What natural resources were available in the area where they lived?
  - 2. How were these resources used?
    - a. Food
    - b. Clothing
    - c. Shelter
    - d. Medicine and religious articles
    - e. Decorative items and artistic objects
  - 3. What was their concept of land use or ownership?
    - a. Were there land areas which were sacred to the people?
    - b. How did they choose where to locate settlements?
    - c. In what ways did they use the land near the settlements?
    - d. Under what conditions would the settlements be changed?
- B. What were the economic relationships with other Indian groups around them?
  - 1. What items were traded?
  - 2. Where were the trade routes located?
  - 3. How was the economic competition handled?
  - 4. Were there cooperative economic ventures involving several tribes?
  - 5. What were the modes of transportation?
  - 6. What were the means of communication?

6. **Initial European Contact**
    a. Which European group made the first contact?
    b. Historical reason(s) for the European group to colonize?

7. **Initial Cultural Exchanges**
    a. Were any parts of the European culture immediately transferred to the Native American group?
    b. What parts of the Native American culture were most openly shared with the European culture?

8. **Contemporary Description of Each of the Preceding Concepts**
    a. Emphasize any drastic cultural changes that represent a severe contrast from the original culture.

9. **Legal Interactions Between the Group and the United States Government**
    a. List any major treaties or agreements between the United States Government and the Native American group.
    b. Are the treaties still legal and binding from the perspective of the Native American group?

10. **Present Day Status of the Group**
    a. Population
    b. Land base
    c. Federal recognition
    d. Present form of political structure
    e. Contrast present day with 1492

ANNOTATED BIBLIOGRAPHY:

TEACHER AND STUDENT RESOURCES

Armstrong, Virginia. *I have Spoken: American History Through the Voices of the Indians.* Chicago: Swallow Press, 1971. Title speaks for itself.

Astrov, Robert, ed. *American Indian Prose and Poetry.* New York: Capricorn, 1962. An anthology of prose and poetry by Native Americans.

Banks, James, ed. *Teaching Ethnic Studies: Concepts and Strategies.* Washington: NCSS, 1973. The introduction in this book speaks very eloquently and accurately concerning the usefulness of this book: "It is bound to help every teacher . . . to sense the urgency of the racial crisis in our nation, and to develop a commitment to *act* to resolve it." Chapter 9 is by Jack Forbes and is entitled "Teaching Native American Values and Cultures." An excellent and invaluable teacher resource.

Benchley, Nathaniel. *Only Earth and Sky Last Forever.* New York: Scholastic Book Services, 1972. A novel, following historical events, written in the first person (Dark Elk). Tells of the events leading up to the battle of Greasy Grass (Custer's Last Stand). Excellent as a unit opener in social studies or English to motivate students. Easy reading level with information about culture worked into a sensitive story.

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Brandon, William. *The American Heritage Book of Indians.* New York: Dell, 1971. One of the earlier books to attempt a comprehensive study of the Native American people of the Western Hemisphere. Somewhat anthropological, but with useful details of Indian history.

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Curtis, Edmund S. *Portraits From North American Indian Life*. New York: Outerbridge & Lazard, 1972. An outstanding photographic collection with explanations for each picture.

DeLoria, Vine. *Custer Died for Your Sins*. New York: Avon, 1969. A must-read for anyone interested in Native American studies.

———. *God Is Red*. New York: Grosset & Dunlap, 1973. A discussion of some of the basic cultural differences between Indians and whites. An excellent source, one should read some history-oriented material first for a better understanding of the concepts of this book.

———. *Of Utmost Good Faith*. New York: Bantam, 1971. Major laws and treaties with comments by the editor. Useful for understanding the legal maze in the relationships between Native Americans and governments at the various levels.

———. *We Talk, You Listen*. New York: Dell, 1970. Further discussion of some of the basic points found in *Custer Died for Your Sins*.

Division of Instructional Services, Buffalo Public Schools. *The Iroquois People: A Reference Guide*. Buffalo: Buffalo Public Schools, 1973. Compiled by Native American people as a guide for teachers within a city school district with a large Native American population.

Erdoes, Richard and John (Fire) Lame Deer. *Lame Deer Seeker of Visions*. New York: Simon and Schuster, 1972. A Native American tells his own story with humor and poignacy. Could be used with mature high school students; teacher should read this book before making a decision.

Fay, Harold and D'Arcy McKnickle. *Indians and Other Americans*. New York: Perrenial Library, 1970. Basic premise of this book is that the Federal government has never developed a consistent policy in its relations with Indian peoples and nations. A useful survey of historical relationships for people who have some background in the history of the relationships between "Indians and Other Americans."

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Graymount, Barbara. *The Iroquois in The American Revolution*. Syracuse: Syracuse University Press, 1972. Contains some useful historical information, although written in the traditional way that European-American historians viewed this period.

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————. *Red Power.* New York: McGraw-Hill, 1971. Basically, 20th century documents and articles dealing with Native Americans' struggle for freedom. Includes a wide range of viewpoints.

LaFarge, Oliver. *Laughing Boy.* New York: Signet, 1971. Written in 1929, this novel tells the conflict of the Navajo way with the growing influences of the dominant society. Teachers should read the book to determine suitability for their students.

Lawton, Harry. *Tell Them Willie Boy Is Here.* New York: Award Books, 1970. The story of a 1909 manhunt for Willie Boy, a Paiute. The reconstruction of the event into novel form contrasts the values of Paiute culture with that of the dominant society. Teachers should read the book to determine suitability for their students.

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Momaday, Natachee S., ed. *American Indian Authors.* Boston: Houghton Mifflin Co., 1972. Legends, short stories, and poetry written by Native American people. Excellent for students and adults.

Momaday, Scott. *House Made of Dawn.* New York: Spectrum, 1969. A Pulitzer prize winning book by a leading Native American author.

————. *The Way to Rainy Mountain.* New York: Scribner's, 1971. A noted Native American author shares his personal memories, and his culture, with the reader.

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Social Education. January, 1975. Resource section on where to find Ethnic Studies materials.

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Van Every, Dale. *Disinherited*. New York: Avon, 1967. Detailed account of the removal of the five civilized tribes from the Southeast to Indian Territory. Highly recommended.

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White Roots of Peace, ed. *The Iroquois Constitution: The Great Law*. Roosevelt, New York: Akwesasne Notes, 1972.

Wilson, Edmund. *Apologies to the Iroquois*. New York: American Book-Stratford Press, 1960. Observations by a non-Indian person after a short contact with the Iroquois. Should not be used as a sole source of information.

Audio-Visual Materials

Records:

Some recordings of Native American music are available from:

Folkways Records & Service Corp.
117 West 46th Street
New York, NY 10036

Filmstrips:

Indians: Stranger in Their Own Land, AVNA, National Council of Churches.

We Are Indians: American Indian Literature. Guidance Associates. Uses photographs and music to illuminate the words of Native Americans, as they express some of their basic cultural ideas. Distributed by Guidance Associates, Harcourt, Brace & World, 23 Washington Avenue, Pleasantville, NY 10570.

Power of My Spirit: The American Indian. Sound filmstrip, Denoyer Geppert Company, 5235 Ravenwood Avenue, Chicago, Illinois 60640.

The above filmstrips are the only ones we are recommending because, although recently much audio-visual material on Native Americans has been marketed, some of it reflects the inaccuracies which occur when one culture is interpreted by members of another culture.

Indian Newspapers:

Akwesasne Notes (monthly)
State University of New York at Buffalo
Program in American Studies
Buffalo, New York 14214

Published by Indian people at Akwesasne. Includes news about the Native American world from throughout the U.S. and Canada. A good source for posters and pamphlets.

Indian Historian (quarterly)
Indian Historical Society, Inc.
1451 Masonic Avenue
San Francisco, CA 94117

Publication of the American Indian Historical Society. Basically, articles by outstanding historians on subjects of current concern to Native Americans. Highly recommended.

SELECTED DATES IN NATIVE AMERICAN HISTORY

JANUARY:

1 **1889:** On this date, the Paiute Ghost Dance Messiah, Wovoka, received his visions from the Great Spirit.

1969: Classes opened at Navajo Community College, Many Farms, Arizona. This is the first college established on an Indian reservation, and the first controlled by Native Americans.

4 **1493:** Columbus returned to Europe taking with him six Indian captives.

5 **1889:** Iroquois people's petition to the Governor-General of Canada signed by Joseph Brant and many petitioners, requesting that the Canadian government leave them alone to their own traditional system of chiefs.

9 **1879:** After a dramatic escape from Fort Reno agency and a courageous attempt to return to their homes, Dull Knife's Northern Cheyenne were held at Fort Robinson. The Cheyenne prisoners were denied food and firewood for refusing to return south to Indian territory and broke out in a desperate attempt to get back to their Montana lands, many dying.

13 **1971:** Interior Department approved construction of hot-oil pipeline across Alaska even before any settlement had been made on native people's land claims.

18 **1958:** Lumbee Indians defeated and put the Ku Klux Klan to flight in a battle near Maxton, North Carolina. Since then the Klan has been inactive in Robeson County.

19 **1971:** Hank Adams was shot checking fishing nets on the Puyallup River near Tacoma, Washington, about 5 a.m. The 27-year-old Sioux is a leader of the Survival of the American Indians Association.

20 **1830:** Red Jacket, wise orator of the Seneca Nation, died on this date.

22 **1813:** Raisin River Massacre: A combined attack by Indian and British troops surprised a thousand of William Henry Harrison's soldiers who, disregarding orders, were on their way to capture Frenchtown. 250 Americans were killed and 500 captured.

24 **1848:** On this day, at Sutter's Mill, California, a gold nugget was found. This was the beginning of the gold rush—and the end of entire Indian peoples slaughtered by gold seekers.

28 **1712:** North Carolina British forces attacked Tuscaroras and others camped on the Neuse River, killing 400.

29 **1674:** John Sassamon, a Praying Indian, was alleged to have been killed by three Wampanoags. Although later proven innocent these three were found guilty and hanged on June 8th of that year. Their deaths may be said to have been a major reason for the start of King Philip's War.

30 **1838:** Osceola, Seminole, died in a prison fortress on Sullivan's Island in Charleston, South Carolina, after having been captured by General Jessup under a white flag of truce raised by his American soldiers.

31 **1923:** Dr. Carlos Montezuma, Apache, well-known author and defender of Indian rights, died on this date.

FEBRUARY:

1 **1876:** U.S. Government orders illegal roundup by War Department of all Indians around the Powder River and beyond.

5 **1800:** Seneca prophet Handsome Lake has his third vision.

1897: Women of Caughnawaga petition the Canadian Minister of Indian Affairs that they want to keep the traditional Iroquois system of chiefs.

6 **1973:** Confrontation at Custer, South Dakota, when 200 Indians, protesting light charges placed against the killer of Wesley Bad Heart Bull, responded to police provocation. 30 Indians arrested, Chamber of Commerce destroyed by fire, courthouse partially burned, and 8 law officers injured.

8 **1885:** Dawes Act signed by President Cleveland. Divided lands held in common, giving each family head 160 acres, to be held in trust by the government for 25 years. All other lands would be sold by the government with the money going into a trust fund for educational purposes. As a result of this effort to "help the Indians," tens of millions of acres of Indian lands were taken away.

9 **1690:** King William's War begins when a combined force of Iroquois and French attacked Schenectady, New York, outpost.

11 **1780:** Large war party under Joseph Brant sets out to avenge American attack on Iroquois towns.

1794: First United States Treaty with the Six Nations of the Iroquois Confederacy signed to establish peace relations and reservations. Although signed by George Washington to last "forever," the treaty was broken with the building of the Kinzua Dam in the 1960's.

12 **1825:** Treaty of Indian Springs. President James Monroe endorsing vigorous means of removing Indians from eastern United States, had agents bribe and deal with a small greedy faction of Creek Indians under Chief William McIntosh. The scandalous document ceded all Creek lands and promised evacuation of the Creeks to the Far West by September 1, 1826.

12 **1895:** Public meeting held at Caughnawaga Mohawk reserve to hear Canadian officials chide and deny Indian requests for recognition of the traditional chiefs as opposed to municipal elected councilors.

16 **1973:** AIM announced that it will support Oglalas in their dispute with Oglala tribal council at Pine Ridge if requested to do so.

17 **1971:** Scores of Indians marched from the University of Washington to the BIA office to protest refusal of the BIA to support their struggle to obtain Fort Lawton for development of an Indian center.

20 **1972:** Raymond Yellow Thunder was beaten to death in Gordon, Nebraska.

21 **1828:** Sequoyah's Cherokee alphabet used to print the "Cherokee Phoenix," the first newspaper printed in an Indian language.

25 **1643:** General Kieff (Dutch) permitted the slaughter of Manhattan Indian who had sought his protection.

1745: Colonies pass legislation paying rewards for Indian scalps.

26 **1661:** Pequot War in Rhode Island against Narragansetts, Mohegans, and English.

27 **1968:** Yakima Tribal Council passed a resolution assuming jurisdiction over off-reservation fishing by tribal members.

1973: Oglala Nation liberate the village of Wounded Knee on the Pine Ridge reservation, South Dakota.

28 **1877:** A federal legislative act stole the sacred Black Hills from the Dakota people, breaking terms of previous treaties.

1973: U.S. and Oglala forces set up roadblocks at Wounded Knee. U.S. imposes news media blackout.

MARCH:

1 **1793:** Law authorized the President of the United States to give goods and money to Indian tribes "to promote civilization . . . secure friendship."

2 **1972:** Leroy Schenandoah killed by Philadelphia policeman and other Iroquois shot while watching a movie company filming on the street below.

3 **1832:** John Marshall's Supreme Court decision guaranteed Cherokee sovereignty. U.S. President Jackson refused to support this decision and forced the Cherokee to leave their homeland to follow the Trail of Tears west.

1885: Railroad lobbyists and "boomers" forced Congress to pass an appropriations act which authorized the Indian Office to extinguish all native claims to the Oklahoma district and the Cherokee Outlet.

4 **1493:** Columbus returned to Europe taking with him six Indian captives.

1973: U.S. offers Oglala and AIM temporary amnesty if they will leave Wounded Knee. The offer is burned.

6 **1864:** Navajo Long Walk begins. 8,000 Navajo were taken as military prisoners to Fort Sumter, New Mexico, and held as prisoners of war under terrible conditions for three years before they were allowed to leave.

11 **1816:** Skenandoa, Chief of the Oneidas, died on this date. He had encouraged his nation to remain neutral when "the white people quarreled amongst themselves" in the Revolutionary War.

1824: U.S. Secretary of War John C. Calhoun creates in his War Department the Bureau of Indian Affairs.

12 **1676:** Wampanoags attack and destroy Clark's garrison in Plymouth, Massachusetts, during King Phillip's War.

16 **1649:** A thousand Iroquois attacked near the shore of Ontario's Georgian Bay, a village of Hurons who had become loyal to French interests, killing inhabitants and two French Jesuit missionaries from Quebec.

19 **1973:** Oglalas submit massive petition to BIA calling for referendum on the tribal constitution.

20 **1713:** Colonel Moore of South Carolina led an attack on the Tuscaroras killing 200 and capturing 800 at Snow Hill. The remainder fled North and were taken in by the Iroquois Confederacy. They were later adopted and became known by the British as the "Sixth Nation."

21 **1621:** The first treaty between the Wampanoags and the Plymouth Colony was signed.

1780: A large Iroquois force captured the American garrison at Skenesboro.

22 **1973:** Iroquois Confederacy delegation leaves Wounded Knee.

23 **1786:** The Grand Council of the Iroquois Confederacy refuses to ratify the Treaty of Fort Stanwix, denying that the delegates were authorized to give away such large tracts of land. Although the U.S. had demanded that Congress ratify the treaty before it was legal, the same right was not given the Iroquois.

26 **1804:** U.S. Congress authorizes the President to give Indians land west of the Mississippi in exchange for their lands east of the river, setting the stage for the Indian removals.

27 **1973:** Wounded Knee occupation one month old. Actor Marlon Brando refuses Oscar in support of occupation of Wounded Knee.

29 **1911:** Fire at New York State Museum in Albany destroyed ⅔ of the Iroquoian ethnological collection acquired by Lewis Morgan, Mrs. Harriet Converse, and Arthur Parker. One argument given today against return of sacred artifacts to the Iroquois is that they should be held in the museum for "safekeeping."

30 **1802:** The U.S. passed an "act to regulate trade and intercourse with the Indian tribes and to preserve peace on the frontiers"—it forbid the sale of liquor to Indians.

APRIL:

1 **1866:** U.S. Congress passes Civil Rights bill that gives equal rights to all persons born in the U.S.A. except Indians.

10 **1779:** Britain pledged to the Iroquois that if the Iroquois helped in the Revolutionary War, Britain would guarantee to replace land lost before the war with the same status as an independent nation (that is, as allies of the British but not British subjects). The pledge was not kept.

16 **1934:** Johnson-O'Malley Act authorized the Secretary of the Interior to enter into contracts with states for the education and social welfare of Indians.

20 **1769:** The great chief of the Ottawas, Pontiac, was assassinated by an Illinois Indian who received for his work a barrel of whiskey from an English trader named Williamson.

21 **1974:** The first of nine mutilated bodies of native men in the Farmington, New Mexico, area are found. Three youths are committed to a state home for boys for some of the slayings.

22 **1889:** Many Indians were removed from east of the Mississippi to the Indian territory where they were to remain forever under solemn treaty. On this date, much of those lands was thrown open to settlement by white people.

30 **1803:** Louisiana Purchase—without the consent of the Indian people living there, the United States acquired jurisdiction over them from France.

1974: Riot police attack native spectators and defendants in a Sioux Falls, South Dakota, courtroom after they refuse to rise when the judge enters the courtroom in the Custer trials.

MAY:

2 **1585:** The first English settlement in this land was founded on Roanoke Island, Virginia. This settlement failed, and all inhabitants mysteriously disappeared.

3 **1877:** General Howard and his commissioners met with Chief Joseph of the Nez Perce and tried to force the Indians to surrender their homeland and re-move to Idaho.

6 **1763:** Pontiac declares war on Great Britain.

7 **1939:** The Tonawanda Seneca Council notified the Governor of New York State that state law would no longer be recognized by the Seneca people there.

8 **1529:** Pope Clement IV calls up King Charles V to "compel and with all zeal cause the barbarian nations (of the New World) to come to the knowledge of God . . . not only by edicts and admonitions, but also by force and arms, if needful, in order that their souls may partake of the heavenly kingdom."

1973: Wounded Knee occupation ends.

12 **1971:** Michigan Indian fishermen rejoiced at the result of a State Supreme Court decision reaffirming their rights to fish under their 1854 treaty.

13 **1912:** U.S. Supreme Court decision upheld that Indian exemption from taxation was a property right that had become vested in exchange for a valuable consideration.

14 **1832:** War against Black Hawk begins. General Atkinson and some troops encountered a party of 40 Indians led by Black Hawk near Dixon's Ferry. When he attempted to surrender, Black Hawk was fired on by the militiamen. He fought back, and his small band won a victory.

15 **1911:** U.S. Supreme Court decision established the power of Congress to impose safeguards for the protection of Indians in Oklahoma, recently made a state instead of "Indian territory."

18 **1974:** Mohawks return to ancestral lands in Adirondacks to re-establish a traditional life-style, and to reclaim lost lands. The new settlement is called Ganienkeh.

20 **1862:** U.S. Congress passes the Homestead Act granting 140 acres of Western Indian land to settlers at $1.25 an acre.

22 **1956:** The U.S. Senate voted to recognize 40,000 Indians who live in and around Robeson County, North Carolina, as the Lumbees. Some of these people say they are descendants of the "Lost Colony" of Roanoke Island, others say they are Tuscaroras who hid during the oppression of 1712.

23 **1838:** By this date, the entire Cherokee Nation had to vacate their lands on the Atlantic Seaboard to go to live west of the Mississippi—or be forcibly removed. General Winfield Scott was appointed to remove the Indians. On this day, with the help of 7,000 troops, he started rounding up the remaining Cherokees and herded them into eleven stockades.

31 **1779:** George Washington orders General Sullivan to wipe the Iroquois from the face of the earth—"not to be merely overrun, but destroyed."

1973: Leonard Garment, speaking for U.S. President Richard Nixon, announces that treaty-making days are over.

JUNE:

2 **1924:** An act of the U.S. Congress made all aboriginal people born in the continental U.S. citizens of the United States. Some Indians were happy to be eligible for citizenship, others did not want to give up their citizenship in their own Indian nation.

3 **1778:** A combined force of Iroquois and British attacked U.S. forces in Pennsylvania's Wyoming Valley, killing 360 of their enemy.

8 **1874:** Cochise, Apache chief, killed by soldiers while unarmed.

1970: After a second occupation, 20 more Pit River Indians arrested for trespassing on Pacific Gas and Electric Co. land taken a century before from the Indians without compensation.

9 **1953:** Representative William Henry Harrison, a descendant of an old Indian fighter of the 19th century, introduced in the U.S. House of Representatives Concurrent Resolution 108 of the 83rd Congress. This resolution stated that Congress intended to "terminate" at the "earliest possible time," all Indians, meaning ceasing to recognize them any further as Indians, and removing all Indian rights and benefits.

10 **1644:** The Governor and the Company of Massachusetts Bay in New England decreed that no Indian should come into any town or house of the English on Sunday unless to attend public meetings.

11 **1971:** While negotiations were still in progress, an armed force of marshals and Coast Guardsmen forced Indians of all tribes to vacate Alcatraz Island after 19 months of occupation.

12 **1961:** American Indian Chicago Conference: 210 tribes and nations represented. Declaration of Indian Purpose was drawn up for presentation to the U.S. Congress.

15 **1799:** Gan Yo Die Yo, known in English as Handsome Lake, had the first of a series of visions while lying ill in Cornplanters' house on the Seneca Nation. After his dream, he woke, then fell into a trance which lasted seven hours. He was ordered to preach to his people to save them from corruption and degradation.

16 **1806:** With the aid of a total eclipse, Tecumseh's brother, The Prophet, proved his divine inspiration and strengthened their drive for unity of the People.

1973: A U.S. Senate Committee under James Abourezk begins hearings on the Wounded Knee situation at Pine Ridge.

17 **1838:** With the roundup of the Cherokee almost completed, General Scott started the first group westward, a journey of over 1200 miles with inadequate provisions. It was the start of the "Trail of Tears."

1876: Following the dictates of a vision, Crazy Horse with a combined force of Sioux and Cheyenne, led by Sitting Bull and Two Moon, defeated General Crook and his soldiers on the Rosebud.

18 **1934:** Wheeler-Howard Act, better known as the Indian Reorganization Act, provided for each tribe to organize along parliamentary lines and to adopt a constitution.

22 **1836:** Cherokee Nation submitted a protest against the ratification of the treaty negotiated at New Echota in December, 1835.

25 **1876:** Battle of the Little Big Horn, where thousands of Indians, gathered for religious ceremonies, were attacked by the 7th Cavalry under Gen. George A. Custer. He lost. Have a nice day.

26 **1925:** Deskaheh, Cayuga nationalist patriot, died in exile from Canada after years of work to maintain sovereignty of Iroquois Nations, and attempting to get the League of Nations to take up the matters.

27 **1874:** Cheyenne, Arapaho, Kiowa, and Commanches attach "Adobe Wells" to drive buffalo hunters off Indian land. They failed because they could not match the use of telescopic-sighted rifles.

JULY:

3 **1687:** Peaceful Iroquois villages in Ontario attacked by French and the inhabitants imprisoned at Fort Frontenac. During the month, over 200 Iroquois were captured and many died at Frontenac from distress and disease. The men survivors were baptized and sent to the Royal Galleys as slaves.

4 **1827:** Constitution for the Cherokee Republic formed at Echota, Georgia. Chief John Ross was elected President and a front was formed against white aggression.

5 **1967:** Isaac Johnny John, better known as the Seneca chief Big Tree, an Iroquois movie star who posed for the Indian head nickel, died on the Onondaga Nation at 92.

7 **1969:** Passamaquoddy People erected a toll barrier along U.S. 1 in Indian Township, Maine, collecting $1 per car to pass. The money was to be used for essential expenses which the state had failed to appropriate.

8 **1970:** President Richard Nixon of the U.S. delivered his message to Congress on Indian Affairs, the 25th consecutive President promising help to the Indian people: self-determination, reform of the BIA, Indian community control over education, and increased federal aid.

12 **1973:** Ontario Supreme Court rules that Indian Act is inoperative on Six Nations Reservation, removing the elective council from power, and returned the Iroquois Confederacy chiefs, deposed since 1924, to recognition.

1973: Northern and Southern Cheyenne Chiefs and Warrior Societies (the original government and law of the Cheyenne) and the Northern Cheyenne Research and Human Development Association unite in backing the cancellation of strip-mining leases on the reservation.

13 **1767:** The Northwest Territory Ordinance adopted the provisions of the Royal Proclamation of 1763 as the policy of the U.S. "The utmost good faith shall always be observed toward the Indians; their land and property shall never be taken from them without their consent and in their property rights and liberty they shall never be invaded or disturbed."

1970: Commissioner of Indian Affairs Louis Bruce announces shift from a "management type" operation to a "service-oriented" agency to assist in Indian self-determination.

19 **1881:** Sitting Bull and his followers surrendered at Fort Buford, Montana, after years of refuge in Canada. He was then held prisoner at Fort Randall for two years.

20 **1890:** Kiowa people were forbidden to perform the Sun Dance on the Washita River.

22 **1971:** A group of high school students digging at an Indian village site for a summer educational experience were disrupted by Minneapolis area Indians who objected to the disturbances of the Indian dead.

1974: All non-Indian persons were evicted from the Onondaga Nation.

26 **1973:** Four Iroquois ironworkers are acquitted on charges of assaulting police in an incident in which a fifth ironworker, Leroy Shenandoah of Onondaga, was killed.

29 **1972:** Judge Richard Stanley of Collier County, Florida, ruled that traditional Miccosukee Bobby Clay did not have to send his children to public school because of his religious belief in the Indian way.

31 **1609:** Champlain invaded Iroquois territory and attacked Mohawks with muskets. Two Mohawk chiefs and many warriors were killed.

1779: General Sullivan starts his "scorched earth" invasion of Iroquois country.

AUGUST:

1 **1953:** House Concurrent Resolution 108 advocating termination of Indians adopted.

5 **1696:** Frontenac invades Iroquois territory and destroys Onondaga and its corn stores. Oneida Castle also destroyed.

10 **1815:** Iroquois religious leader, Handsome Lake, died at Onondaga. He was born at Ganowagus (now Genesee County, New-York) in 1735.

11 **1961:** National Indian Youth Council formed.

17 **1820:** The state of Maine assumed all treaty obligations with the Indians as part of the separation from Massachusetts.

18 **1862:** Little Crow, a Santee Chief, began hostilities against the whites of Minnesota. The Sioux living on reservations were plagued by crooked traders and an indifferent government. Confined on the reservation, his people were starving when government rations did not arrive. When Merrick, a white trader, was asked for credit, he retorted, "Let them eat grass." Two days later, Merrick was found dead—with grass in his mouth.

20 **1794:** Battle of Fallen Timbers. Tecumseh's Indian Scouts, along with Blue Jacket, Shawnee commander of the united 1400 warriors, met Major Anthony Wayne in a large clearing on the Maumee River. Retreating to a British fort lower on the river, Tecumseh found that his British allies would not open the gates for them to enter.

23 **1954:** U.S. Act passed terminating federal recognition of the Klamath Reservation in Oregon.

29 **1907:** "The Disaster"—35 Caughnawaga Mohawk men were killed when a span of the Quebec bridge on which they were working collapsed in the St. Lawrence River.

31 **1779:** Runovea, an Iroquoian town, was burned by General Sullivan in what is now Chemung County, N.Y. Sullivan was on a "search and destroy" mission ordered by George Washington.

SEPTEMBER:

1 **1884:** Haskell Institute opened as Indian Training School at Lawrence, Kansas. Enrollment: 14 pupils.

2 **1826:** George M. Troup, Governor of Georgia, announced that his state would occupy Creek lands in violation of the Treaty of Washington.

1879: Carlisle barracks transferred by War Department to the Interior Department for the "civilizing" of Indian children.

4 **1841:** Pre-emption Act throws western U.S. open to settlement without protection to Indian lands.

1886: Geronimo, Apache, and his band surrendered after years of heroic efforts to remain a free people.

5 **1877:** On this date, the great leader, Crazy Horse, was murdered at Fort Robinson by soldiers after being arrested for being off the reservation without a permit (he was seeking medical attention for his sick wife). He was 35 years old. He had never been beaten in battle, and had finally surrendered only because of the starvation and suffering of his people.

7 **1763:** Sir William Johnson entered a council of friendship with the Iroquois Confederacy.

1783: To reduce the possibility of trouble with native people, George Washington proposed to the Committee on Indian Affairs that native land should be bought through treaties. The committee wanted to tell Indians that their land now belonged to the U.S.A. and they could be expelled if necessary.

8 **1755:** Hendrick, a Mohawk Chief, was killed fighting for the English at the battle near Lake George, N.Y.

17 **1778:** First Indian Treaty with U.S. signed by Delaware Nation. The U.S. promised military aid and admission of the Delaware Nation as a state of the U.S. if they would give the U.S. certain rights of access into the Indian country.

1924: The Canadian government proclaimed that the Six Nations government would no longer be recognized and instituted a municipal-style elected council.

18 **1763:** More than 300 Senecas, aiding Pontiac's liberation efforts, struck at the supply train to Detroit, and ambushed a wagon train and a troop of soldiers on the Portage Road around Niagara Falls, killing 72 officers and men.

19 **1790:** United Indian Nations led by Tecumseh, declared war against the United States. Included were Minogs, Miami, Wyandot, Delaware, Potawatomi, Shawnee, Chippewa, and Ottawa Nations.

27 **1909:** "Willie Boy Manhunt" begins: Willie Boy, a Paiute, killed an elderly man and took his daughter as his wife. They headed out across the desert on foot, a posse in pursuit. A film was later made of this episode.

OCTOBER:

7 **1763:** Royal Proclamation issued, assuring that all lands not yet ceded by the Indians would be secured for Indian ownership, and guaranteed that Indian rights would not be disturbed. It was issued after the Battle of Quebec in which New France fell to British rule.

9 **1968:** Candidate Richard Nixon issues statement entitled, "A Brighter Future for the American Indian" saying "the right to self-determination of the Indian people will be respected and their participation in planning their own destiny will actively be encouraged."

10 **1615:** Champlain invaded Iroquois Territory again to attack an Oneida village. The Oneidas drove him away.

1918: Native American church incorporated in Oklahoma.

12 **1492:** The native people of North America discover Christopher Columbus lost on their shores. He thought he was in India.

1784: U.S. Commissioners begin a conference with Six Nations at Fort Stanwix.

14 **1924:** Order-in-Council of the Canadian Government pretending to dissolve and outlaw the traditional council of the Iroquois Confederacy, was read to the council by the Indian Agent, Lt. Col. C. E. Morgan who then seized the Fire Wampum, often described as the mace of the Confederacy.

21 **1867:** Treaty of Medicine Lodge: beginning of the confinement to reservations in the Plains for the Commanche, Kiowa, Kiowa-Apache, Cheyenne, and Arapaho Nations.

22 **1784:** Treaty of Fort Stanwix: the U.S. confirms to the Six Nations all the land they inhabited west of the 1768 Treaty Line.

1968: Royaner George A. Thomas of Onondaga died. He was the royaner Todadaho, the firekeeper of the Iroquois Confederacy.

25 **1784:** The Haldimand Proclamation deeding the Grand River Valley, Ontario, to the Six Nations Iroquois. It was to be six miles wide on either side of the river from the mouth to the source. This was later reduced to the infamous Simcoe Grant by forty miles at the source end of the river. Only about 39,000 acres now remain at "Grand River Country."

26 **1768:** Sir William Johnson, on behalf of the British, made a treaty with the Six Nations at Fort Stanwix.

NOVEMBER:

2 **1972:** The Trail of Broken Treaties caravan arrives in Washington, D.C., with Indians of all nations to present a list of demands to the U.S. Government. A confrontation with police later in the day leads to the occupation of the BIA headquarters.

3 **1883:** U.S. Supreme Court decides that an Indian is by birth an "alien" and a dependent of the government.

1970: Indians take over an abandoned Strategic Air Command Communications base outside David, California. Their occupation was successful, and the site is now being developed as D-Q University for Indians and Chicanos.

1972: U.S. obtains court order to remove native people occupying BIA building in Washington, D.C.

6 **1868:** Red Cloud, Oglala Sioux, signed a peace treaty at Fort Laramie, Wyoming, one condition of which was that the Army was to abandon the forts on the Bozeman Trail.

7 **1811:** American troops invade Tippecanoe, a Shawnee Encampment of Tecumseh, and center of the United Indian Nations. They were led by General Harrison, later to become President of the United States. About 40 Indians were killed, and Harrison lost 61 men and had 127 more wounded.

8 **1972:** Trail of Broken Treaties people leave Washington after holding BIA building for a week.

11 **1778:** Joseph Brant, a Mohawk, infuriated by an attack which wiped out two Indian villages, led a raid against the town of Cherry Valley, New York.

15 **1944:** National Congress of American Indians (NCA) was founded.

16 **1907:** The land that was to have been a refuge for displaced Indians as "Indian Territory forever," was proclaimed as the State of Oklahoma.

20 **1969:** Alcatraz liberated.

25 **1838:** Tsali (Old Charley) attacked soldiers during the Cherokee removal for prodding his wife with a bayonet. For that he was executed on this date.

26 **1970:** National Day of Mourning held at Plymouth, Massachusetts, by Indians to counter festivities commemorating Pilgrim Fathers' 350th "Thanksgiving."

1971: A landmark U.S. court decision making all Indian income from trust properties tax-exempt.

28 **1973:** Morris Thompson, an Athabaskan from Alaska, is confirmed as Commissioner of Indian Affairs by the U.S. Senate.

29 **1864:** Colorado volunteers, led by a minister, the Rev. Colonel Chivington, slaughtered 450 Cheyenne and Arapaho men, women, and children in a surprise dawn attack on their camp at Sand Creek. The Indians had been ordered away from the protection of a fort three days earlier (see November 26).

DECEMBER:

6 **1875:** Interior Department notified all Sioux to remove themselves to reservations by January 14, 1876, or be considered as unfriendly.

15 **1882:** Indian Rights Association was formed in Philadelphia on this date to promote educational and civil rights to the Indians.

1890: Sitting Bull, leader of the Hunkpapa Teton, was assassinated on this date by "Indian Police" in the service of the U.S. government. The incident happened in front of his own home. The offense: refusing to obey the command of an Indian agent to come to his office. Sitting Bull's son, Crowfoot, was also killed.

18 **1968:** Akwesasne Mohawks blockade the Canadian-American bridge crossing their land and the St. Lawrence River to protest the presence on their land of the Canadian Customs house without their consent and the Canadian refusal to recognize the Indian right to free passage across the border as commemorated in the Jay Treaty signed by Great Britain with the U.S. Forty-eight men, women, and children are arrested—charges are later dropped. The incident is still open, for the matters causing the protest have not yet been resolved.

19 **1675:** Colonial forces escalate King Philip's War by burning 300 old men, women, and children alive in their village and later by attacking the Narragansetts in the Great Swamp, killing over 1,000 Indians.

21 **1866:** Oglala Sioux, in a guerilla war to keep roads from being illegally built across their land, defeated Captain Fetterman and two companies of soldiers on the plains outside Fort Phil Kearney. Indians know it as "The Battle of the Hundred Slain;" whites usually call it "The Fetterman Massacre."

22 **1858:** Spanish "land grants" to the sixteen pueblos in New Mexico are confirmed by the U.S. government.

1970: Hugo Blanco, Peruvian leader of Indian independence, released from prison.

23 **1973:** The Menominee Restoration Act was signed into law, restoring federal recognition of the Menominee People, reversing the trend of forced termination.

29 **1890:** The Massacre at Wounded Knee. Over 200 old men, women, and children, and a few warriors, were slaughtered in a winter encampment set up by the Army, pursued through the snow, and finally buried in a mass grave.

DESCRIPTIONS OF ADDITIONAL RESOURCES

17. *You Play* (game), with parent/teacher's guide by Margaret Solomon

You Play was developed for use by students in grades 5 through 8, but it can also be used by high school students and adults. From two to four persons can play this game, which focuses on Polish-American history and culture. The simple game design allows players to use *The Polish American Almanac* to look up answers to true/false statements about past and present Polish history and culture. The parent/teacher's guide contains rules for playing the game, background readings, an index to the student almanac, and a bibliography of print materials for adults and children.

Available from Publications Department, CEMREL, Inc., 3120 59th St., St. Louis, MO 63139 ($25.00).

18. *Croatian Ethnic Heritage Studies Kit* (multimedia kit)

The *Croatian Ethnic Heritage Studies Kit* was designed to trace the threads of Croatian folklore to modern life styles through intertwining motifs in art, music, and customs. The kit includes three filmstrips, two stereo records, three cassette tapes, seven student booklets, and a teacher's manual. The booklets focus on who Croatians are; on their songs, dances, costumes, musical instruments, arts, crafts, and customs; and on Christmas in Croatia.

The teacher's manual describes how to use the booklets and combine them with the other components in units. Also provided are a pronunciation guide for the Croatian language, a list of famous Croatian establishments in the United States, a bibliography of sources on Croatian immigrants and culture, and a list of famous Croatian Americans and their fields or contributions.

Available from Tamburitzans Institute of Folk Art, 1801 Blvd. of the Allies, Pittsburgh, PA 15219 ($39.95). Student booklets and teacher's manual also available from ERIC (ED 139 718: MF $0.83, plus postage; paper copy not available).

SECONDARY MATERIALS (7-12)

The majority of the 1974-1977 ethnic studies projects developed materials for use in secondary classrooms. These materials can be classified into four major categories: materials for infusing ethnic studies into the classroom, self-contained units for use in existing courses, activities which will stand alone or can be combined to make other units, and materials focusing on information about a specific ethnic group. The last category of materials may use either the activity, unit, or infusion approach.

The first three lessons in this section exemplify the infusion approach. Two can easily be used when teaching American history courses, since the topics--urbanization and migration--are included in most commonly used American history texts. The third lesson in this group, an art unit on the folk art of Norway, is a good example of how an art teacher could infuse ethnicity into the classroom through teaching about the art of a particular ethnic group.

"Some Advice on Collecting," a chapter from *Collecting Folklore and Folklife in Ohio*, could be used intact in language arts, local and family history, American history, or anthropology courses. "Family and Neighborhoods: The Free Negro in Wilmington," a unit on conducting historical research, could be used in economics courses to observe the changing economic patterns in a neighborhood or in sociology courses to study how neighborhoods change and grow. The third unit presents rationale, objectives, teaching strategies, and a reading list for a minority literature unit.

Teaching strategies represented in the exemplary activities include data gathering and analysis, role playing, reading, writing, and discussion. Well-developed lessons are included as well as a list of types of activities which could be included in a multicultural education program.

The final category of secondary materials focuses on teaching students about specific ethnic groups. "Teaching History From the American Indian Perspective" suggests ways in which content about the American Indian can be included in the curriculum. "The Asian Indians in America" is designed to teach students more about the culture, clothing, and experiences of Asian Indians. "The French-Canadian Family," which provides both background reading and a list of suggested projects, is reproduced here in English but is also available from the project in French.

CONTENTS

Sample Project Materials

No.	Title	Project	Availability	Page
19.	"Urbanization," from *An Ethnic Dimension in American History: A Unit on Immigration, Urbanization, and Imperialism, 1880-1920* (no date)	Task Force to Define Cultural Pluralism to Develop and Test Strategies for Its Effective Teaching Anti-Defamation League of B'nai B'rith 315 Lexington Ave. New York, NY 10016	From project (85 pp.; $1.50) From ERIC (ED 130 944: MF $0.83, PC $6.32; plus postage)	183
20.	"Three Migration Activities," from *Entry Into the United States*, edited by Edward V. Kolyszko and David J. O'Neill (1977)	Illinois/Chicago Project for Inter-Ethnic Dimensions in Education Illinois Department of Education 188 W. Randolph St. Chicago, IL 60601 or University of Illinois at Chicago Circle P.O. Box 4348 Chicago, IL 60680	Illinois Department of Education (single copy free while supply lasts) From ERIC (ED 156 802: MF $0.83, PC $12.32; plus postage)	199
21.	"Norwegian Art," by Dona Erickson, from *People of the Prairies: A Norwegian and German-Russian Curriculum Guide* (1978)	Norwegian and German-Russian Heritage of North Dakota Project University of North Dakota University Station Grand Forks, ND 58202	Center for Teaching and Learning P.O. Box 8158 University Station Grand Forks, ND 58202 (available for cost of duplication; write for details) From ERIC (ED 180 877: MF $0.83, PC $12.32; plus postage)	207
22.	"Some Advice on Collectting," from *Collecting Folklore and Folklife in Ohio*, by Patrick B. Mullen and Linna Funk Place (1978)	Summer Institute on Folklore and Traditions of Mexican-Americans, Black and Appalachian People Ohio State University Research Foundation 1314 Kinnear Road Columbus, OH 43212	From ERIC (ED 182 102: MF $0.83, PC $12.32; plus postage)	221
23.	"Family and Neighborhoods," from *The Free Negro in Wilmington* (no date)	Ethnic Delaware and Willingtown Village Historical Society of Delaware Library 505 Market St. Wilmington, DE 19801	From project (available for cost of duplication and postage; write for information)	237
24.	"Minority Literature: Senior High Elective," from *Multi-Ethnic Curriculum Units: Primary, Intermediate, and Secondary Levels*, by Mary Haug (1975)	A Model Program in Multi-Ethnic Heritage Studies Mankato State University Minority Group Studies Center Mankato, MN 56001	From ERIC (ED 115 635; 252 pp.: MF $0.83, PC $16.82; plus postage)	247

No.	Title	Project	Availability	Page
25.	"What Is Ethnicity?," from *Understanding You and Them: Tips for Teaching About Ethnicity*, by Carlos Cortes et al. (1976)	Analysis and Dissemination of Ethnic Heritage Studies Curriculum Materials Social Science Education Consortium 855 Broadway Boulder, CO 80302	Social Science Education Consortium (66 pp.; ISBN 0-89994-187-7; $3.95) From ERIC (ED 120 032: MF $0.83, PC $4.82; plus postage)	255
26.	"What Would You Pack?," from *Minneapolis Multi-Ethnic Curriculum Project Teacher Guide*, by Bruce E. Tipple and Pamela Whitehead (1975)	Minneapolis Multi-Ethnic Curriculum Project Minneapolis Public Schools 807 NE Broadway Minneapolis, MN 55105	From ERIC (ED 183 477; 330 pp.: MF $0.83, plus postage; paper copy not available)	261
27.	"Using Oral Traditions to Teach Cross-Cultural Understanding," by Joan Nester, from *Teaching for Cross-Cultural Understanding* (1978)	Teaching for Cross-Cultural Understanding Arlington Public Schools 1426 N. Quincy St. Arlington, VA 22207	From project (limited number available free) From ERIC (ED 182 228; 275 pp.: MF $0.83, PC $18.32; plus postage)	263
28.	"Suggested Activities for Teaching Cross-Cultural Understanding," by Edwina K. Lake, from *Teaching for Cross-Cultural Understanding* (1978)	Teaching for Cross-Cultural Understanding Arlington Public Schools 1426 N. Quincy St. Arlington, VA 22207	From project (limited number available free) From ERIC (ED 182 228; 275 pp.: MF $0.83, PC $18.32; plus postage)	267
29.	"Teaching History From the American Indian Perspective," by Shayne Del Cohen, from *Thus the Old Ones Have Taught. Native Americans: A Commentary and Guide for Teachers* (1976)	Project PAIUTE (Paiute and American Indian Understanding Through Teacher Training and Education) Research and Educational Planning Center University of Nevada Reno, NV 89507	From project (54 pp.: $1.95 plus postage) From ERIC (ED 162 771: MF $0.83, PC $4.82; plus postage)	275
30.	"Activities for Teaching About Asian Indians," from *The Asian Indians in America: A Curriculum Resource Handbook for Teachers*, by Sondra Sen (1978)	Asian Indians in America Association of Indians in America 663 Fifth Ave. New York, NY 10022	From project (63 pp.; $2.00) From ERIC (ED 169 190: MF $0.83, plus postage; paper copy not available)	279
31.	"The French-Canadian Family," by Paul P. Chasse, from *Franco-American Ethnic Heritage Studies Program* (1975)	Contributions of the French to America: Dissemination of Materials Assumption College 500 Salisbury St. Worcester, MA 01609	From project (in French or English; $6.00) From ERIC (ED 184 925: MF $0.83, PC $12.32; plus postage)	283

Descriptions of Additional Resources

No.	Title	Project	Availability	Page
32.	*Migrant Heritage Studies Kit* (1977)	Migrant Heritage Studies Project Research Foundation of SUNY New York State Migrant Center P.O. Box 7126 Geneseo, NY 14454	See entry	289
33.	*Lost and Found: A Search for Our Ethnic Heritage* (1977)	Community Action for Cultural Pluralism National Conference of Christians and Jews 790 Broad St. Newark, NJ 07102 or Rutgers University Graduate School of Education 100 Seminary Place New Brunswick, NY 08903	See entry	289
34.	*Tribute to Africa*, by Reed Erskine et al.; *Religion: Three Systems of Belief; Architecture: Shapes of Habitation; Nation Building: Nigeria and Zaire;* and *Craftsmen: Their Continuing Tradition* (1975)	Ethnic Heritage Studies Program With an Emphasis on Afro-Americans Frederick Douglass Museum of African Art 316-318 A St. NE Washington, DC 20002	See entry	289
35.	*Teaching About Ethnic Heritage*, by Gary R. Smith and George G. Otero (1977)	Continuing Ethnic Heritage: A Curriculum Project on the Transnational Linkage of American Ethnic Groups Center for Teaching International Relations University of Denver Denver, CO 80210	See entry	290
36.	*The Neglected Dimension: Ethnicity in American Life*, by Philip Rosen (1980)	Dissemination of Critically Selected Ethnic Heritage Studies Curriculum Materials National Center for Urban Ethnic Affairs 1521 16th St. NW Washington, DC 20036	See entry	290

19. URBANIZATION

From *An Ethnic Dimension in American History: A Unit on Immigration, Industrialization, Urbanization, and Imperialism, 1880-1920*

A. City and Country Before 1880

1. In 1880, approximately 70% of the population lived in rural areas.

2. RURAL DWELLERS

   a. The independent farmer who owned his own land was the most common rural dweller. He was fiercely democratic, convinced of the superiority of agrarian life, and suspicious of the city, perceiving it as the source of evil and all the problems afflicting American society. "American" to him meant white, Protestant, and having Anglo-Saxon characteristics. The farmer suffered depressed economic conditions as a result of overproduction and declining farm prices. In his daily life, the rural American behaved according to traditional principles. He was generally religious and worked hard. The seasons of the year determined the amount of work and leisure time. Travel over the poor rural roads was slow, so most farmers depended on small-town stores for supplies, and most had a sense of isolation because of the distances between neighbors.

   b. Many rural dwellers existed in a state of economic dependency as either sharecroppers or tenant farmers. Some white and many black Americans became tenants, paying for use of the land in cash or in a share of the crop, a practice known as sharecropping. Most were able to subsist on their income with poor living standards, but were unable to improve their position. The peonage system often resulted in increasing dependency.

   c. Mexican-Americans, whose land had been expropriated by Anglo-Americans, worked as migratory farm labor in a state of peonage in the Southwest.

   d. Native-Americans were for the most part on reservations by 1880. Their view of the value of land and property contrasted sharply with the value structure of the Anglo culture. The belief was growing that the Native-American should be acculturated through fixed settlement, land ownership, and education.

3. URBAN DWELLERS

a. Cities in 1880 were located in geographically strategic positions, often on some waterway, and their size was largely determined by walking distances.

b. Cities in 1880 served several vital functions; they were centers of commercials and financial activities and hubs for rail and water transportation, and coastal cities were points of entry for immigrants or places of transit for migrants. Universities, libraries, and other cultural amenities made some larger cities cosmopolitan in character while others remained in a raw, unsophisticated state.

c. The people in urban places were diverse ethnically, socially, and economically. While the bulk of the urban population in 1880 was of Anglo-Saxon background, there was a rich mixture of ethnic groups. Germans and Irish were dominant minorities in most great cities. In Boston and Detroit, Canadians were the second most numerous, and in Minneapolis, the Swedes were second. Blacks were a larger minority in Southern cities, and and the Chinese were a significant minority in Western cities. Social life in urban centers frequently centered around organizations based on religious or nationality affiliations. Economic differences based on income and living standards were readily visible in urban centers that had acquired substantial or significant new immigration by 1880. And urban politics were frequently dominated by political rings with a municipal focus. Urban places were not a source of national political power in 1880.

d. The municipal services available in cities in 1880 were generally inadequate and primitive. Protection against fire and crime was usually provided by volunteer services, and care of the poor, elderly, and orphaned was a concern of private organizations. Water supply systems lagged behind the demand and were often dependent on private initiative. Street paving failed to keep pace with the extension of streets, which often resembled rural roads. Public health and sanitation measures were generally lacking, causing disease to be a common urban problem. Horse car lines existed by 1880 in all large cities over 50,000 and had begun an outward expansion of the city. Education in urban areas was free and attendance was usually compulsory, although attendance lagged behind enrollment.

B. The Growth and Population of Cities After 1880

1. NEWCOMERS

a. Rural Migrants: Jim Crow laws, black codes, and economic conditions in the South pressured over two million blacks

212

to migrate to northern cities where they were excluded from craft unions, skilled jobs, and segregated into ghettos. Many rural dwellers moved to cities to seek economic opportunities no longer available on the farms or in small towns.

b. Eastern and Southern Europeans: The background of an individual determined his alternatives upon arrival. Immigrants moved to areas where job opportunities matched their skills, but moving from a rural to an urban environment created problems of adjustment. Immigrant newcomers often "adapted" to the economic needs of the larger society by providing necessary subsidiary services in servile jobs. Italians in New York and Louisiana turned to "muck farming" in undesirable lowland areas producing high yield crops such as onions. The Irish were sought after as domestics on the east coast. Poles, Hungarians, and Slavs gravitated to Pennsylvania for the opportunities in the iron, steel, and coal industries.

c. Asians: Chinese entrepreneurs turned to low initial capital investment businesses such as restaurants and laundries. The Japanese in California became experts in contract gardening on local estates. The two groups increased the population of western cities.

d. Puerto Ricans acquired citizenship rights in 1917, gaining a new impetus for immigration.

e. Mexicans increased their migration to the U. S. as a result of political upheavals and revolution in Mexico.

2. RESIDENTIAL PATTERNS

a. Ethnic Enclaves: Language, customs, and cultural identity were preserved in these homelands in microcosm. "Little Italies" developed in major U.S. cities such as Chicago and New York. Harlem developed as a black ghetto by 1910. The Chicano barrio was a haven for Mexican-Americans in California, and unique Chinese and Japanese communities developed in California and New York. Ethnic communities also met the occupational and economic needs of their people. The development of the padrone system in Italian communities was based on economics and politics in New York and Louisiana. The Japanese communities developed a paternalistic form of employment which was generally non-acculturative. Jewish immigrants settled in voluntary ghettoes where they could rely on their community institutions. And immigrant groups promoted community affairs by forming social organizations and clubs. The Japanese formed social groups and organizations to police the community and to provide youth services. Italian Americans developed many local mutual benefit associations such as in New York where there were 2000 such associations. And Black self-help groups developed in New York neighborhoods.

b. Socio-economic status and choice of residence: Because they could not afford to commute, lower class people tended to reside in or near their place of employment in industrial areas which were not considered desirable. Upper and middle class urban dwellers sought to live in suburbs or fashionable city neighborhoods which not only were more attractive but also were protected from many of the problems of lower class areas. Within these areas, they were able to associate with people whose backgrounds were similar to their own.

3. SOCIAL AND MUNICIPAL SERVICES

a. An increase in educational services was needed with equality of treatment and opportunity for all groups. However, Indians were forced to acculturate by being punished for speaking their native tongue in Indian schools run by the U. S. government. Japanese and Chinese children were segregated in the schools of San Francisco. Mexican-Americas were refused education with whites, and Southern states passed laws segregating private as well as public education. Only Northern urban schools were under constant pressure to expand, and thus the adoption of reform and improvement was facilitated.

b. Utilities and transportation: Improvements in transportation such as cable cars, trolleys, bridges, elevated railroads and subways made it possible to transport large numbers of workers and shoppers in and out of formerly restricted factory and retail districts. Rapid transit systems introduced in Boston in 1897 and in New York in 1904 greatly relieved congestion in their respective business districts. Bridge construction proceeded rapidly in cities near river sites, with 365 bridges that exceeded 500 feet in length constructed by 1909, thus providing many new access routes to and from city metropolises. Improved transit stimulated the erection of taller buildings, the consolidation of stores and factories, and the provision of great administrative hubs. Local telephone systems, extending their lines to over two million subscribers in 1902, spurred urban expansion by facilitating communications.

c. Welfare Programs: Many new institutions were developed to aid the disadvantaged because programs to meet the needs of a rapidly expanding and complex urban society were generally lacking. Municipal government innovations included provident loan societies, coffee and soup depots, community agricultural plots for planting, public stores to make relief payment, and work-relief projects. Reformers such as Jane Addams (Hull House) tried new social innovations in major urban areas to meet the needs of the cities' poor. Settlement houses provided a variety of services including schools for citizenship, music halls, art galleries, playgrounds, and regular visiting nurse services. The spirit of warm friendliness that characterized most of these settlement houses helped to restore a sense of neighborliness in many depressed urban districts.

Ethnic clubs responded to the unexpected hospitality of these centers and learned a new sense of comradeship with those of different backgrounds and aspirations. Catholic, Jewish, and Protestant organizations provided additional facilities for their own dependents in urban areas. The St. Vincent de Paul Society took a lead in this work among Catholic charities. The Baron de Hirsch fund trustees provided aid and inspiration to the Jews by providing diverse programs such as over 60 foreign-language libraries, several housekeeper-training centers, and organized classes for immigrants. Protestant church groups established several rescue missions in urban communities. The rural background of many church groups resulted in a vigorous temperance drive and concerted efforts to reform city "vices." The Salvation Army, introduced from England in 1880, grew rapidly, numbering 2000 officers and 25,000 soldiers and maintaining 17 rescue missions, 24 lodging houses, and 3 farm colonies by 1896.

d. Sanitation Facilities: Sanitation engineers began to devise filters and to build treatment plants that incorporated new chemical and biological discoveries. Health authorities began to relate typhoid and other diseases to contaminated water supplies, thus spurring the need for improvement in plumbing facilities. New York provided sanitation men with "white uniforms" in 1896, while other cities instituted a series of incineration processing plants to control waste products.

e. Police and Fire Protection: New developments in crime detection such as specialized detective forces, the use of mounted police in crowd control, and the introduction of the Bertillon measurements for aid in identification created the need for a better trained police officer. Fire departments became full-time companies while improvements in fire-fighting techniques such as fire boats for waterfront towns, the alarm telegraph, the water tower, and chemical engines enabled firemen to better control fires in urban areas.

C. Technology and Its Effect on City Life

1. CONSTRUCTION: As steel-frame construction and elevators were developed, multi-story construction increased the population density of cities. The tenement, a four or five story building containing many small apartments, was developed by speculators who were seeking a high return on their investment. Tenements encouraged overcrowding in poor neighborhoods, and sanitary facilities and poor living conditions led to high mortality rates in these areas.

2. TRANSPORTATION: The development of the streetcar, the elevated railway, and the subway allowed the city to increase in area. Previous expansion had been limited by slow transportation and communication. Suburbs providing pleasant homes for upper and middle class people who were employed in cities began to develop in response to the new transportation improvements. Boston led the way in suburban development with 55% of its population living in suburban areas by 1910. As suburbs developed, older well-to-do neighborhoods were allowed to decay. The South end and West end sections of Boston deteriorated as immigrants moved into the area deserted by upper and middle class residents in favor of the new suburbs. Harlem, a genteel residence for older and wealthier New Yorkers in 1890, began to change as the entrance of blacks initiated the movement of older residents, primarily Germans, German-Jews, and Irish, to the suburbs. Services to the community diminished as the wealthier residents left and this, combined with the overcrowded conditions, created the substandard living conditions which are called "slums."

3. PUBLIC UTILITIES: Electric lights, which allowed greater flexibility of night-time activity, and electricity for powering machinery, changed the character of industry in the cities. In addition, elevators made multi-story construction feasible and practical.

D. Political Bossism, New Forms of Municipal Government, and Demands for Reform

1. BOSSISM

a. Political Bosses: Businessmen supported politicians in exchange for government contracts. Jobs on construction projects and in government administration were provided for immigrants who voted the party line. Bossism operated through the ward system. Neighborhood leaders, normally members of the ethnic group, were regarded as friends by the immigrants since they were willing to help with daily problems in exchange for support, and a hierarchy existed above the neighborhood heads. Bossism enabled Irish, Italian, and Jewish immigrants to gain political power, on the favor-for-a-vote concept.

b. Black-Americans: Before 1920, black political power was limited: there were a small number of blacks living in cities, and the black population always voted Republican. As numbers grew and a two-party system developed, there were signs of black recognition among political leaders: blacks were granted offices that they were denied earlier, and leaders developed who could deliver votes in exchange for patronage. But blacks were slow to develop an effective political power base.

2. NEW FORMS OF MUNICIPAL GOVERNMENT

   a. Mayor-Council: This form of government provided for a separation of legislative and administrative authority. The mayor was elected by the people for a fixed number of years. The council was the law-making body that granted power to the mayor. But this arrangement often led to corruption, so some cities replaced it with a commission or council-manager arrangement.

   b. Commission: This form of government was a partial answer to the problem of corruption in city government. A commission of 3 to 5 men who had the power to make and administer laws was elected by the people.

   c. City-Manager: This attempt to reform city government included a city council which was elected by the people to make policy. It then hired a skilled manager to deal with the technical aspects of running the city.

3. HUMANITARIANS AND SOCIAL REFORMERS: Wealthy industrialists set up foundations which attempted to aid the poor in the cities. Settlement houses and church organizations were established by private interests to aid poor residents of urban slums. And schools tried to help alleviate poverty by teaching English and skills.

4. MINORITIES' SOCIAL and POLITICAL ORGANIZATIONS: Blacks initiated organizations such as the NAACP and the National Urban League, which sought to end discrimination through community action and lobbying for national legislation. The Anti-Defamation League of B'nai B'rith was founded in 1913 to fight discrimination against Jews and other ethnic groups in the United States. However, the shifting population of wetbacks and braceros discouraged the formation of political organizations among Mexican-Americans.

E. City and Country in 1920

1. The 1920 census showed for the first time that the urban population exceeded the rural population.

2. RURAL AMERICA

   a. The independent farmer's status had suffered a relative decline. The farmer still often viewed the city as a source of the social, political and economic ills of society, but the city provided an attraction to rural youth. The illusion of farm prosperity covered structural weaknesses that were to operate to the disadvantage of the farmer. The prosperity they achieved in a war economy was not to be maintained in peacetime. A lack of scientific knowledge in soil use would result in erosion problems in the 1920's. Innovations in farm equipment were a boon to farming, increasing crop yield and lessening the amount of labor, but they also caused inherent problems of adjustment by creating an increasing specialization in farming and causing labor displacement for a servile work force. Rural fundamentalists were not accepting change wholeheartedly, and in the Scopes trial new scientific assertions were doggedly challenged.

b. The social and economic status of migrant workers and sharecroppers remained relatively unchanged.

c. Native-Americans were in a state of subjugation and control on reservations. Reservations had been created as a temporary measure to control a defeated population, but became the permanent residence of the majority of Native Americans, although reservation land was generally not suited to supporting a self-sufficient agrarian culture.

d. The concept of unlimited "open land" was no longer a valid proposition (the Turner thesis). Government homesteading acts and large-scale land giveaways had ended with the Oklahoma Land Rush of 1889. And the railroads' function as a dispenser of land tracts for settlement was near an end.

3. URBAN LIFE

a. Geography: Cities were much larger in size and population, and their physical features had changed. The instituion of building codes, tenement housing laws, and the formation of commissions to supervise violations provided for order in rapidly growing urban areas. Architects were experimenting in several building motifs, including Corinthian styles, European plazas, Gothic forms, and adaptations of French Renaissance styles. City planning developed, with New York and Boston each attempting comprehensive street and park development. Transportation improvements such as elevated railways had far-reaching implications in building locations, population distribution, and the market economy. Streets and highways were paved and extended.

b. Functions: Cities were dominant centers of commercial and financial power. Banking institutions had grown in strength and new business activity. Urban shopping areas increased in size and sophistication. The city remained a transportation hub. Railroads remained the most important interurban arteries. The automobile had begun to affect internal city traffic and to stimulate new and different kinds of dispersion. Cities were now centers for political activity. Urban centers were focal points for acculturation. John

Dewey's concept of the public school as a social center had caused changes in techniques of instruction and the development of a more flexible curriculum which was child-centered. Vocational education programs had developed in school systems to meet the needs of industrial systems seeking skilled labor. And cities as well as philanthropic groups were developing junior or senior colleges to meet the rising expectations of urban children seeking opportunities in the emerging white collar working class. Finally, cities were in a position to influence national culture. The developing fields of graphic and audio-visual arts emanated from urban areas and had profound effects on the attitudes of the nation's people. Political innovations such as the direct primary, the voting machine and recall of local officials developed in urban settings. Gifted American writers such as Theodore Dreiser, Edgar Lee Masters, and O. Henry were sampling the urban experience, and their works helped shape rural American attitudes toward city life. Publishing companies, centrally located in urban areas, were marketing magazines and newspapers in great profusion, effecting changes in the national character. Jazz, a black musical innovation, became the dominant force in American music, controlling stage, phonograph records, and sheet music in 1920. And athletics developed a broad-based audience while providing opportunities for ethnic minorities to show their skills and achieve economic gains normally not available to them.

c. Lives of Urban Dwellers: The ethnic composition and distribution of population had changed. Major black neighborhoods now existed in major U. S. cities as a result of mass migration from rural areas. The last and greatest wave of immigration, which brought 15 million people to the U. S. from 1890-1920, increased the proportion of recent immigrants in the cities but not in the nation as a whole. And foreign born groups remained segregated in ethnic enclaves. Urban residents developed an increasing consciousness of socioeconomic class and tended to associate with their own group. An expanding middle class resulted from industrialization and populated the developing suburbs. The "urban poor" were recognized as a distinct group in American society. As an outgrowth of the Progressive period, the middle class regained political and economic influence at the expense of the political boss with an immigrant power base.

d. Municipal Services: Typical services such as sanitation, mass transportation, public health, utilities, and police and fire protection were provided directly by the government or through franchising to private corporations. By 1920, it was no more hazardous to live in the city than to live in the countryside, although congestion and insufficient services still plagued lower class neighborhoods.

DISCUSSION QUESTIONS & STUDENT ACTIVITIES

1. Research the life of the independent farmer in the early years of this period. What event destroyed any hope that the Native American might resist the white man's attack? Describe the life of settlers in different sections of the West. What effect did the opening of the urban market have on the independent farmer? Why did the independent farmer begin to lose status in this period? Bragdon and McCutcheon, History of a Free People, pages 412-24, is a good source for this information.

2. Research the situation of the tenant farmer during this period. In what way was the tenant farmer subordinate to the landowner? What effect did his dependent position have on his life? Sandler, The People Make a Nation, pages 424-27, is a good source for this information.

3. The Chicano, edited by Edward Simmer, is a collection of short stories by many American authors, dealing with Mexican-Americans. The stories are diverse but contain one obvious similarity--conflict. Read several selections (three are suggested below) and discuss the way Mexican-Americans were depicted during this period. Consider to what extent "ethnic groups" must adjust to Anglo-American customs and tradition and whether these groups should preserve their cultural traditions, including language, in a different society. Jack London's "The Mexican" (1911) is an interesting account of sacrifices of Mexican-Americans for their revolution. Page 19 in the introduction provides relevant background for the story. "Senor Payroll" (1943) is an amusing account of "one-up-manship" in employee (Mexican) - employer (Anglo) relationships. How might this story help support basic stereotypes of Mexican-Americans? How do the Mexicans view this "game"? "El Patron" deals with "wetbacks" and the patron system American farm owners used to exploit them.

4. Examine the problems of adjustment to Anglo-American culture experienced by the Mexican immigrant. The readings in "The Mexicans: New World Immigrants" (Levy and Renaldo, America's People) cover the Anglo-American reaction to Mexican immigrants at the turn of the century, a contemporary anthropological comparison of Anglo-Americans and Chicanos in Texas, cultural conflicts as seen by a Chicano schoolgirl, and a contemporary analysis of the role of the school in cultural adjustment.

5. "The enemies of the country and of freedom of the people have always denounced as bandits those who sacrifice themselves for the noble causes of the people." --Emiliano Zapata
   It has been suggested that "machismo" figures became a way of expressing dissent and a tradition among Mexican-Americans because political and economic protest were closed to them. Read "Murietta, Vasquez, and Cortez: Legends, Bandits, or Revolutionaries?" in To Serve The Devil, Part I (Jacobs, Landau, and Pell). In what ways do Murietta, Vasquez, and Cortez represent "machismo" figures? Why did Mexican-Americans look at these men

as folk heroes? Are there any similarities between the Mexican view of Murietta and the American view of Jesse James as a folk hero? For further research, students might want to look into the lives of Mexican Revolutionaries seeking reform such as Emiliano Zapata, who sought agrarian reform, or Pancho Villa. Were these men simply bandits or actually revolutionaries seeking an end to injustices and a change in the agrarian system of Mexico? The Time-Life book Mexico, edited by William W. Johnson, contains information on both these men. Or Elizabeth Martinez and Enriqueta Vasquez's book Viva La Raza, chapter 5, may be used.

6. Have one or two students read pages 112-16 in The Indian in America's Past, Jack D. Forbes, and report to the class on the government's official position regarding Native Americans at this time. The report should include the "individualization" of the Indian, cultural change, haircuts at gunpoint, and Supreme Court decisions regarding Native Americans.

7. Students interested in further research on the Indian-White conflict from the "defeated peoples'" viewpoint will find the following sources useful. Bury My Heart at Wounded Knee, Dee Brown: Chapter 13, "The Flight of the Nez Pierce" provides a stirring account of Chief Joseph and his people's attempted flight to Canada after being forced out of their homelands in Washington state and Oregon; Chapter 17, "The Last of the Apache Chiefs" provides an interesting account of Geronimo's last days as a free man; and Chapter 19, "Wounded Knee," gives a first-hand account of the last major "battle" between Native Americans and whites. Chapters 3 and 6 in Custer Died for Your Sins, Vine DeLoria, Jr., are useful in seeing government policy toward a conquered people. Massacre at Sand Creek, Irving Werstein, or Battle of Sand Creek, Michael Straight (fiction) concern the "massacre" or "attack" on a village of Indians by Col. Chivington, who was brought to trial for this military action. The works are interesting because they provide evidence of unprovoked brutality toward the Indian, contrary to most of the stereotypes acquired through the media. Though slightly before 1880, the incident still provides an excellent insight into Indian-White relationships. The films "Chivington's Raid" and "Soldier Blue" also chronicle this event.

8. Read "Blood on the Little Big Horn," "The Killing of Crazy Horse," and "The Butchering at Wounded Knee" in N. Scott Momaday's American Indian Authors. The three articles are first-hand Indian accounts of the last Indian-White "wars." From these three episodes, what conclusions can you draw about the Indians' feeling for life? What was the Indian attitude concerning the white man's honesty and integrity? The engagement at Wounded Knee has been called a "battle" by most historians; the Indians usually refer to it as the "Massacre of the Big Foot Band." Which title do you think is more apt? Why? What differences are there in the Indian account of the Little Big Horn compared to other versions you've seen in the media or in your textbooks? Crazy Horse was in large part responsible for the Indian victory at Little Big Horn. Was his death a display of vindictiveness or revenge?

9. Media stereotypes of the Indians during the 1950's and early 1960's usually presented Indians in narrow one-dimensional terms. Study the lives of one or more Indians who stand out as great statesmen in the history of their nations and thus do not fit the popular stereotypes. Leaders during the period between 1877 and 1896 who deserve some recognition and study include the following: Geronimo, sub-leader of Apache groups; Sitting Bull, Medicine Man of the Hunkpapa Sioux; Crazy Horse, chief of the Oglalla Sioux and chiefly responsible for Custer's defeat at Little Big Horn; Cochise, respected leader of the Chiricahua Apache who waged a 12-year war against the U. S.; Chief Joseph of the Nez Pierce, whose famous speech "I am tired; my heart is sick and sad..." perhaps best summarizes the Native American's final plight. These leaders may be studied individually or collectively for class presentation in oral report form.

10. Students interested in the plight of Native Americans today can do further research for class oral reports or visual presentations. Chronicles of Indian Protest provides information on Indian attempts at civil rights movements through 1970 ("Indians in Revolt 1969-1970") and on racism in the U. S. military and stereotypes of Native Americans in textbooks ("An End to Effigies"). "This Country Was A Lot Better Off When The Indians Were Running It" by Vine DeLoria (in N. Scott Momaday's American Indian Authors) provides some excellent material on reservation life and Indian-White relationships. The Johnny Cash album "Ballads of the American Indians" contains several relevant recordings including "Ballad of Ira Hayes"--a Pima Indian decorated for bravery at Iwo Jima in World War II who returned to the disillusionment of reservation life and death through alcoholism. Three commercial films--two versions of The Ira Hayes Story, stunning portrayals of reservation life and its effect on the psyche of the individual, and Tell Them Willie Boy Is Here, a modern view of the difficulty of adjusting to reservation life--dramatize some of the problems faced by Native Americans today.

11. Orientals also had great difficulty assimilating in 20th century America, largely because of hostile white attitudes toward them. What "official" attempts were made to prevent the assimilation of Japanese into American culture? What was the prevailing feeling of the Japanese toward American society and its discriminatory attitude toward Orientals? What were some of the types of discrimination used against the Japanese which made them feel "unwanted"? To Serve The Devil, Volume 2 (Jacobs, Landau and Pell), especially pages 225, 226, 228, 231, 241, 245, and 246, is a good source of this information. "The Pacific Migration" in Levy and Renaldo's America's People shows the reaction of whites toward Oriental immigrants and the Japanese perception of life in San Francisco in 1917.

12. During this period discrimination was aimed at the Chinese labor force in Western states. What was at issue in the conflicts that developed? What was the extent of mob violence against the Chinese, and what was the Chinese reaction to the violence? What disciplinary action was taken against the perpetrators of violence? "Memorial of Chinese Laborers Resident at Rock Springs, Wyoming Territory" (in Chink edited by Cheng-Tsu Wu) is an account of one such outburst. "The Anti-Chinese Riots in Washington (1885-1886)" (also in Chink) provides information on the

222

"Chinese Question," the ways the people of Washington state tried to resolve it, the Anti-Chinese Congress in Seattle, and the "peaceful expulsion" policy and the way it was utilized against Orientals.

13. Geography and culture operate together to determine the spacing, shape, and function of cities. How did these two forces combine to affect the early development of American cities? "The City: Meaning and Method" in Hovenier, Perspectives in U. S. History, is a useful source of information on this subject.

14. What factors stimulated the growth of cities during the period from 1880 to 1920? Why were many rural people moving to the city? What were some of the problems created by urbanization? What effect did the development of electricity, the elevator, and the skyscraper have on city life? Why was poverty more visible during this period? Explain the development of the ghetto and the suburb. Pages 397-402 in Bragdon and McCutcheon, History of a Free People, and pages 586-604 in Hovenier, Perspectives in U. S. History, are good sources of this information. "What to Ask and When" in Kownslar's Teaching American History: A Quest for Relevancy provides students with opportunities to employ questions and questioning strategies to arrive at conclusions about the rise of the American city in the last century. At the same time, it assists students in learning what types of questions one can generate about a topic and how to respond to and utilize these questions in processing information, arriving at conclusions, and judging the appropriateness of these conclusions.

15. Complete the questions about the maps on pages 465-68 of Sandler, The People Make A Nation. Discuss the rate of urbanization and changes in residence patterns in the city during this period.

16. Read "Life and Work in the New World" in Novotny's Strangers at the Door for a view of the varieties of immigrant experiences in the cities between 1881 and 1920. The chapter is written in very human terms, showing the problems of husbands, wives, and children.

17. Developments in the South and the effects of World War I encouraged blacks to migrate to Northern cities where city life stimulated the growth of a black consciousness and the beginnings of the black civil rights movement. Discuss the causes and effects of the black migration. Hovenier's New Perspectives in U. S. History, pages 740-56, is a useful source for this information.

18. Trace the development of Harlem as the primary black community in New York City through a series of maps showing the growth of the black population in the area from 1911-1920. Research the reasons for this change and present your findings in an oral report. Harlem: The Making of a Ghetto by Gilbert Osofsky is a good source of both the changing population figures and the reasons for this development.

19. The padrone had many roles in the Italian community. Discuss the padrone's positive and negative roles in community affairs and the value of the padrone system to the Italian immigrant socially, economically and politically. Pages 138-158 in The Italian-Americans by Iorizzo and Mondello and pages 93-98 in Italian-Americans by Joseph Lopreato are good sources for this information.

20. Compare and contrast the life styles of rich and poor Americans in urban areas during the period 1880-1920. In what way has the situation changed today? Is the gap between rich and poor as great? Research or identify from your study of industrialization the reasons for the gap between rich and poor.

21. Research political bossism and attempts to reform the urban political system. Chapter 6 of Arthur Mann's Immigrants in American Life contains articles by George Washington Plunkett, Lincoln Steffens, Tammany Hall boss Richard Grober, and Fiorello La Guardia dealing with corruption and reform movements. Pages 470-73 and 490-99 in Sandler, The People Make A Nation, contain specific examples of political corruption and attempts at reform.

22. Summarize the changes that occurred in urban areas between 1880 and 1920 by constructing a comparison chart. The following categories for analysis might be included: Distribution of Population (rural/urban), Status of Independent Farmers; Status of Migrant Workers and Sharecroppers; Status of Native Americans; Size and Density of Cities; Transportation; Physical Features of Cities; Functions of Cities; Ethnic Composition and Distribution in Cities; Social Structure of Cities; Economic Conditions in Cities; Politics in Cities; Municipal Services in Cities. Review your notes and readings and prepare the chart for homework. Then discuss your findings with the class.

AUDIO-VISUAL MATERIALS

America, No. 8 "Money on the Land," a filmstrip with cassette produced by Time-Life Films, Multi-Media Division, 1973. The teacher's guide accompanying the set contains the text and suggestions for use. To use this filmstrip as part of the section on urbanization, it should be approached from the point of view of the relation of industrialization to the growth of the cities.

The American Experience, 20 portfolios produced by The Smithsonian Institution and Scholastic Book Services, 1975. Each portfolio contains 50 reproductions (most are 11" x 14") of posters, photographs, documents, paintings, sculptures, etc. that can be used as starting points for discussion, research, etc. Each also contains a teaching guide with instructional ideas and a background text on the topic.

"America Builds" The visuals cover architecture, engineering, and design from about 1890-1950. They cover major architects such as Hunt, Richardson, Sullivan, and Wright, designers such as Norman Bel Geddes, Raymond Loewy, and others. Significant bridges, dams, and machines are illustrated.

"A Nation of Cities" This portfolio covers urban growth from about 1890-1930, illustrating the physical city, plans, parks, buildings, roads, and major urban institutions such as libraries and museums.

"Rural America" This portfolio covers farms, small towns, family life, churches, the effect of man on the land, ideals vs. reality, and the demands of daily farm routine, and the rewards.

The Black Odyssey: Migration to the Cities, Part I "Moving Up North," a filmstrip with record produced by Guidance Associates, Pleasantville, New York, 1970. This filmstrip explains the mass migration of blacks to the cities that occurred between 1880 and 1920. View the filmstrip in class after instructing the students to take notes. The questions on page 17-19 of the teacher's guide may be used as a guide to discussion. The teacher should also consult the teacher's guide for suggestions for activities. Activity option 2 might be especially useful in this section.

Immigrant America, Part I "The Immigrants Arrive: 1903-1913," a filmstrip with cassette produced by Sunburst Communications, Pound Ridge, New York 10576, 1974. This filmstrip is based primarily on the photography of Lewis Hine, a reformer of the early twentieth century who sought to illustrate the need for social change by the use of his camera. Hine developed a humanist art which is highly interpretative in his photographic work. Students might be asked to view the filmstrip, choose one or more of Hine's photographs and compose a story which would illustrate problems immigrants faced in adjusting to a "new world."

Indians of North America, 5 filmstrips and 5 cassettes produced by The National Geographic Society, Washington, D. C. 20036, 1973.

"The Plains," "The Eastern Woodlands," and "West of the Shining Mountains" These three filmstrips will provide students with a wealth of information pointing out differences among groups of Indians, which in part may help dispel stereotypes developed from the media which used the lifestyle of the Plains Indian as the major focus in their films. A study guide is enclosed which provides key discussion questions. (The New York Times filmstrip The First Americans is a useful tool which can provide some of the same information though not in quite as much detail.)

"Indians Today" is a good source for current material on Native Americans. The filmstrip set includes a guide with questions.

Migration North and Urban Conflict, a cassette produced by the Center for Cassette Studies. Side 2 of this cassette examines the problems faced by blacks in entering the labor market after the Civil War. Discussion of the tape is most appropriate for individuals or small groups and should include the following points. Compare the opportunities of blacks and whites in the job market. To what extent did federal legislation protect the black man's right to work? Explain. Discuss the role of the black and white woman in the labor force in the 1890's and the effect that had on the family. Explain the problems faced by the blacks in the North as they tried to enter the labor force. To what extent were blacks affected by labor unions from 1870-1910? Explain the A.F.L.'s policy on racial discrimination in the 1880's. What solutions would you recommend to remedy employment problems faced by the blacks?

North From Mexico, a film produced by Greenwood Press, 51 Riverside Avenue, Westport, Conn. 06880, 1971. Color, 21 minutes. Based on the book by Cary McWilliams, this film is a good survey of Mexican-American heritage from the days of Spanish exploration to the United Farm Workers movement. It deals with Spanish-Indian relations, religious conversions, architecture, folklore, Mexican-American relations, exploitation, farm labor and union organization, and La Raza.

Return to the Barrio, a cassette produced by the Center for Cassette Studies. This tape discusses the stereotypes held by the Anglo culture about Mexican-Americans and the Chicano reaction and action to break down these stereotypes. Discussion of the tape is most appropriate for individuals or small groups and should include answers to the following questions. How can you account for the Chicano's experience of self-rejection? To what extent is there blame placed on the educational community?

Yo Soy Chicano, a film distributed by Indiana University, Audio-Visual Center, Bloomington, Indiana 47401, 1972. Color, 59 minutes. This film is a good blend of history and current issues. In its presentation, the film alternates between periods of history (beginning with the development of Indo-Hispanic Civilization) and related contemporary issues and events (e.g., goals and methods of United Farm Workers). Historically the film covers early Indian-Spanish culture, Mexican independence, Texas independence, Mexican-American War, 1910 Mexican Revolution, the 1930's depression, World War II, and the Vietnam era. It examines Mexican-American issues and events such as farm worker organizations, political organization, exploitation of Chicanos, justice, and the Chicano land claims.

20. THREE MIGRATION ACTIVITIES

From *Entry Into the United States*

Families on Wheels

Conceptual Objective: Migration not only has changed American society at large, it has changed the lives of individuals.

Object of the Activity: To investigate the pattern of migration in the student's family and community and the changes that occurred.

Recommended Grade Level: 7-11.

1. Teacher distributes migration questionnaire to be filled out by representatives of three generations of each student's family: the student, the student's mother, father, aunt, or uncle; one of the student's grandparents or great-grandparents.

2. Questions to be answered by each person:

--What is your age?

--How many times have you changed your residence in your life?

--What was the average number of years or months you stayed in each place?

--Is the length of stay increasing, remaining the same, or decreasing? Why?

--What was the distance involved in each move?

--Is the distance of each move increasing, remaining the same, or decreasing? Why?

--What were the main causes for each of these moves?

--What changes did the migration bring about--for yourself? Your family? Your communities (old and new)?

3. After the members of the class have reported the results of their own investigations, discuss and explain:

--Are the moves tending to be made over longer distances than before? Shorter distances than before? Why?

--Have the reasons for moving remained the same when you compare the present with times past?

Migration Questionnaire

Question	Student	Parent/Aunt/Uncle	Grandparent
Age?			
How many times moved in life?			
Average number of years/months in one place?			
Distance involved in each move?			
Principal reasons for each move			
If the move(s) involved a big change--like from one city to another--were there other relatives in the new place? If so, please identify.			

The Sailing Vessel *Leibnitz*

Conceptual Objective: Changes in technology facilitated migration.

Object of the Activity: To understand how technological change altered the process of migration.

Recommended Grade Level: 7-11.

1. Teacher passes out copies of "The Voyage of the *Leibnitz*." Students read the short excerpt; discussion follows.

2. Factual questions:

--How long did the voyage from Germany to New York City take?

--How many passengers did the ship carry?

--How many died during the trip?

--List the major reasons given for the high death rate.

3. Questions for discussion:

--In 1856 most immigrants (97%) arriving in New York City came by sailing vessel; by 1869 most (74%) came by steamship. The average crossing time was reduced from 65 days to 11 days. How might this change have affected the number of immigrants arriving? How would this change affect their preparation for the voyage?

--Would the technological change (sail to steam) have made the decision to migrate easier? Could it have made a decision to return to the homeland easier? How could it have affected the intentions of the immigrants in terms of staying either permanently or temporarily in the United States?

--Usually the trans-Atlantic sailing vessels went west to east carrying goods and then east to west carrying immigrants. During the 1860s the faster steamers were replacing the sailing vessels as carriers of all cargo considered "more perishable." Shipping companies did not consider immigrants as "perishable cargo." What do these facts show about the values of the shipping companies? In view of the *Leibnitz* case, how valid is their point of view?

--The average death rate on sailing vessels arriving in New York City in 1868 was 1 out of 8. On steamers the death rate in the same year was 1 out of 902. Why do you think the owners of the sailing companies continued to encourage passengers to travel to America by sailing ships?

4. Research questions:

--Investigate and find out the number of passengers aboard the *Mayflower*. How long did the voyage take? How many passengers died? What were the similarities and differences between the *Mayflower* and the *Leibnitz?* Find out the same information for Africans coming across the Atlantic in slave ships. Compare this with the statistics for the *Leibnitz* and the *Mayflower*.

--How has technology today continued to change the pattern of migration to the United States?

The Voyage of the *Leibnitz*

The *Leibnitz* is a large and fine sailing vessel. She left Hamburg, Nov. 2, 1867 . . . took the southern course to New York . . . and arrived . . . on Jan. 11, 1868, after a passage of 70 days.

The heat for the period very often reached 94 degrees of Fahrenheit. Her passengers, 544 in all--of whom 395 were adults, 103 children, and 46 infants--came principally from Mecklenburg, Germany, and proposed to settle as farmers and laborers in Illinois and Wisconsin; besides them, there were about 40 persons from Pomerania and Posen, and a few Saxons and Thuringians.

Of these passengers, 105 died on the voyage and three in port, making in all 108 deaths--leaving 436 surviving. During the voyage some families had died out entirely; of others, the fathers or mothers are gone; here, a husband had left a poor widow, with small children; and there, a husband had lost his wife. We spoke to some little boys and girls, who, when asked where were their parents, pointed to the ocean with sobs and tears, and cried, "Down there!"

As to the interior of the vessel, the upper steerage, except through two hatchways and two very small ventilators, had no ventilation, and not a single window was open during the voyage. In general, however, it was not worse than the average of the steerages of other emigrant ships; but the lower steerage is a perfect pest-hole, calculated to kill the healthiest man. On our enquiring how this hole had been lighted during the voyage, we were told that some lanterns had been up there, but that on account of the foulness of the air, they could scarcely burn. And in this place the passengers were crowded for 70 days, and for a greater part of the voyage in a tropical heat, with scanty rations and a very inadequate supply of water, and worse than all, suffering from fever and pestilence.

All the passengers concur in the complaint that their provisions were short, partly rotten, and that, especially, the supply of water was insufficient, until they were approaching port. They never received more than half a pint (1 glass) of drinkable water per day, while by the laws of the United States they were entitled to receive three quarts.

We arrived at the conclusion that the shocking mortality on board the *Leibnitz* arose from want of good ventilation, cleanliness, suitable medical care, sufficient water, and wholesome food.

Source: Friedrich Kapp, *Immigration and the Commissioners of Emigration of the State of New York* (New York: Nation Press, 1870), pp. 188-195.

Brothers Come North

Conceptual Objective: People are willing to make a change if they believe that the new situation is an improvement over their present way of life.

Object of the Activity: To discover some of the reasons black Americans in the South were willing to change their residence to the North.

Recommended Grade Level: 7-11.

Note: In this exercise, Stevie Wonder's song "Livin' for the City" might be appropriate, since it addresses this theme.

1. Distribute copies of William E.B. DuBois's excerpted editorial in *The Crisis*, January 1920, along with the two illustrations.

2. Questions for discussion:

--What are the principal reasons, according to the editorial's first two paragraphs, for leaving the South? What are the advantages of living in the North?

--How will the decrease in immigration from Europe affect blacks' opportunities for work in the North?

--According to the editorial, opposition to black migration from South to North can be expected from two sources. What are they? What would be the possible reasons for this opposition?

--What changes do you think black Americans coming from the rural South had to face when moving to the urban North?

--Would you have migrated if you had read DuBois's article? Why or why not?

3. Compare this editorial with the advertisement by the Chicago-Virden Coal Company in 1898. (Their broadside is titled, "Wanted! 175 Good Colored Miners! for Virden, Illinois." This ad was posted in Birmingham, Alabama. Free transportation was offered to those who went to the North. The ad did not say that the company was seeking black miners because it was in the middle of a strike and had "locked out" the miners who used to work for the company.)

--What do you think happened when the blacks arrived in Illinois to work in the coal mines?

--Compare the editorial with a Ku Klux Klan poster that warned "Negroes Beware!" What might be the effect of such posters upon black migration to the North?

4. Research questions:

--Find out about the life and career of William E.B. DuBois, the editor of *The Crisis*. What was his role in the struggle of the blacks for equal opportunity in the United States?

--Would you be in favor of the continuing migration of blacks from South to North in the 1980s? Why? Would you say that conditions in the

North and South today are pretty much the same as they were described by DuBois in 1920? If different, what are the causes for the differences?

Excerpt From Editorial "Brothers, Come North"

The migration of Negroes from South to North continues and ought to continue. The North is no paradise--as East St. Louis, Washington, Chicago, and Omaha prove; but the South is at best a system of caste and insult and at worst a Hell. With ghastly and persistent regularity, the lynching of Negroes in the South continues--every year, every month, every day; wholesale murders and riots have taken place at Norfolk, Longview, Arkansas, Knoxville, and 24 other places in a single year. The outbreaks in the North have been fiercer, but they have quickly been curbed; no attempt has been made to saddle the whole blame on Negroes; and the cities where riots have taken place are today safer and better for Negroes than ever before.

In the South, on the other hand, the outbreaks occurring daily but reveal the seething cauldron beneath--the unbending determination of the whites to subject and rule the blacks, to yield no single inch of their determination to keep Negroes as near slavery as possible.

There are, to be sure, Voices in the South--wise Voices and troubled Consciences; souls that see the utter futility and impossibility of the southern program of race relations in work and travel and human intercourse.

On the other hand, we win through the ballot. We can vote in the North. We can hold office in the North. As workers in the northern establishments we are getting good wages, decent treatment, healthful homes and schools for our children. Can we hesitate? COME NORTH! Not in a rush--not as aimless wanderers, but after quiet investigation and careful location. The demand for Negro labor is endless. Immigration is soon cut off and a despicable and indefensible drive against all foreigners is shutting the gates of opportunity to the outcasts and victims of Europe. Very good. We will make America pay for her Injustice to us and to the poor foreigner by pouring into the open doors of mine and factory in increasing numbers.

Troubles will ensue with white unions and householders, but remember that the chief source of these troubles is rooted in the South; a million Southerners live in the North. These are the ones who by open and secret propaganda fomented trouble in these northern centers and are still at it. They have tried desperately to make trouble in Indianapolis, Cleveland, Pittsburgh, Philadelphia, Baltimore, and New York City.

This is a danger, but we have learned how to meet it by unwavering self-defense and by the ballot.

Meantime, if the South really wants the Negro and wants him at his best, it can have him permanently, on these terms and no others.

1. The right to vote.
2. The abolition of lynching.
3. Justice in the courts.
4. The abolition of "Jim-Crow" cars.
5. A complete system of education, free and compulsory.

Source: *The Crisis* 19, no. 3 (Jan. 1920), pp. 105-106.

21. NORWEGIAN ART

From *People of the Prairies:*

A Norwegian and German-Russian Curriculum Guide

Purpose: To offer insight into the culture and heritage of the Norwegian people, cultivating in the students an appreciation of the Norwegian contributions to our cultural background through their art.

Goals and Objectives: To comprehend the society and culture which the student inherits; to develop an understanding of the Norwegian people whose culture and background are somewhat dissimilar from our own.

By partaking in hand-made crafts and folk art the students will:

--Gain valuable insight into the religion, beliefs, and fantasies of the Norwegian people.

--Learn what tools, equipment, methods, and materials are necessary for their chosen art.

--Observe and compare Norwegian art of the past with contemporary art of today's artists.

--Enjoy the pride of accomplishment, just as each Norwegian artist has done.

Method: These goals will be implemented by lectures, demonstrations, films, interviews with Norwegian artists, and field trips. A Norwegian art and craft show will be planned. Students' art work as well as art loaned by area artists will be displayed for the public.

Introduction

Art is the spearhead of human development, social and individual. It is not an intellectual pursuit, but it contributes to intellectual life; it is not religion, but it serves and often determines it. Art is then the epitome of human life. Every culture develops some kind of art; it formulates a new way of feeling, and that is a beginning of a cultural age.

Norwegian folk art covers the period from 1700 up to the first half of the 19th century. Heirlooms handed down from generation to generation include rose painting (rosemaling), woodcarving, sculpture, murals, woven wall hangings, embroidery, and needlework. The old stave churches were built with much decoration, and some of these still exist today in Norway. Each district had its own motif or design in both folk art and dress. Rogaland, Telemark, and Hallingdal are noted for their rose painters. Chests and ale bowls were first painted; soon cupboards, beds, walls, and whole rooms were decorated. The best-known of the Telemark painters was Ola Hanson. The vine tendril is his chief motif for his rose painting. Colors vary in different regions. In the western parts black and white predominate, with splashes of red color. In the east a wide range of color is used.

Of the Hallingdal painters, Kitil Rygg is foremost in his region. Artists of Norway have no formal training, therefore few artists have become famous or are recognized. Edmund Munch is probably the most famous of all Norwegian artists. His paintings, murals, and sculptures abound in Norway.

Of the woodcarvers the greatest craftsman would be Jakob Klukstad, who is known for his carved altar panel from Kors church. Gustaf Vigeland is well known for his Sculpture Park in Oslo, depicting figures from birth to death. Now, in the last half of the 20th century, we find folk art experiencing a revival.

Today artists of Norwegian descent carry on the traditions of the old customs of rosemaling, klokkestreng, hardanger, embroidery, tatting, woodcarving, and many forms of folk art. Norwegian descendants have used their talents to branch out into more-contemporary styles, letting the influence of traditional art be seen in their work--if not in style or design, at least in color. Whatever the effect of the old on the new, our culture has been greatly influenced by the Vikings who will always keep their art alive in America. We are turning to our forebears for influence to create objects of lasting worth.

Special Projects (Traditional)

Rosemaling. Designs and motifs painted on wooden plates, boxes, plaques, or other suitable articles such as chairs, chests, or trunks. Colors and designs are chosen according to which districts in Norway they represent.

Hardanger Embroidery. Linen cloth cut and blocked off using embroidery thread to create a design of blocks typical of the Norwegian motif.

Klokkestreng. Norwegian wall hanging using yarn on canvas backing. Three stitches are used: *klostersom*, *diamondsom*, and *twistsom*.

Contemporary Art and Crafts. Any form of art done today by Norwegian people.

Rosemaling

Rosemaling was originally done almost exclusively on wood. Because the grain of the wood seems to distract the eye from the delicate work of the pattern, a painted surface is most desirable.

If the item is one that has actually been in use, be sure it is free of any grease or dirt before painting it. A new wood item must have a good sanding, a base coat of sealer, and at least one more coat of paint to give a smooth surface. If the wood surface seems the least bit rough between coats, give it a very light sanding with fine sandpaper before applying the next coat of paint.

Many colors take on a beautiful tone with the addition of antiquing ink (also called graining ink or wash). Remember to use colors that fit that "old" Norwegian look. Rusty reds, dull gray-blues, antiqued golds, and whites are most-often used. If you decide to antique your painted surface, wait until it is completely dry. Apply a light coat of the antiquing glaze, let it sit for a few minutes, and then wipe off the excess with a small piece of cheesecloth to get the "wood grain" effect. You may vary how much antiquing you want by wiping off more or less until you have an effect that pleases you.

Supplies needed for beginning rosemaling:

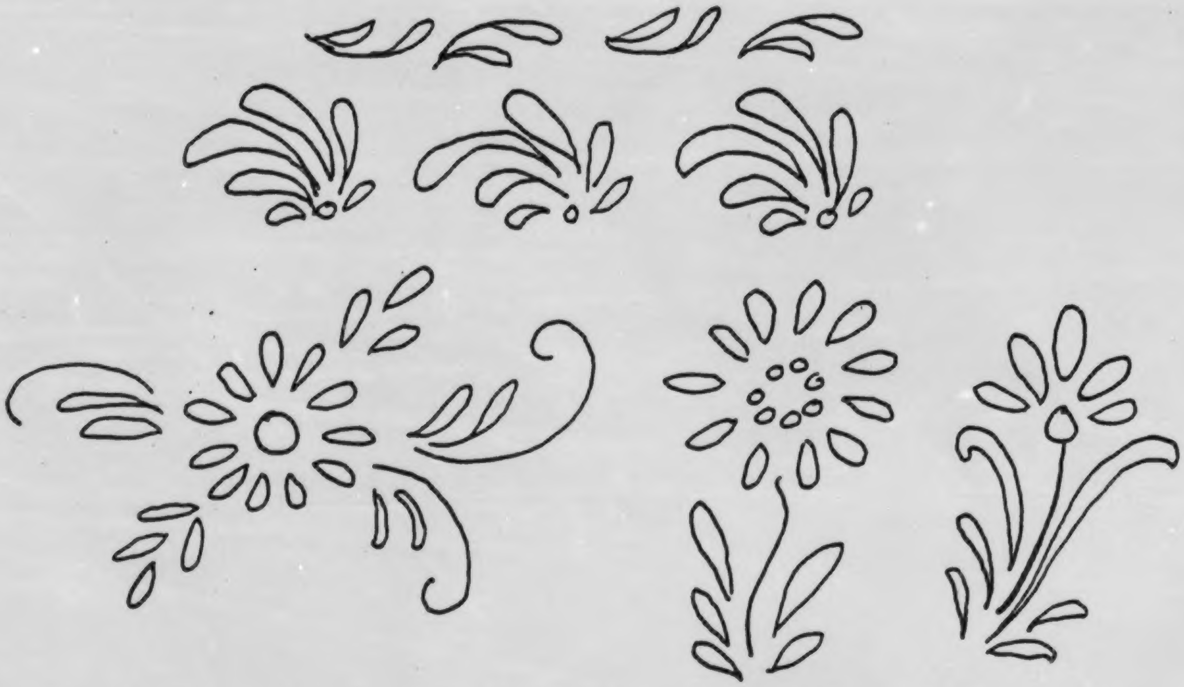
--Brushes: Grumbacher 626-B series bright (flat tip) red sable, size 6 or 8; Grumbacher 7356 series fine sable scroller, size 2 or 3, *or* Winsor Newton sable hair fashion design, size 2 or 3; Grumbacher 190 series sable watercolor brush (round), size 3, 4, or 5. (You need only buy *one* of each of the three types of brushes.)

--Paints: Use only good artist-quality paints. You can start with these colors: prussian blue, ivory, black, burnt umber, zinc yellow, American vermillion or cadmium red (light), titanium white, yellow ochre.

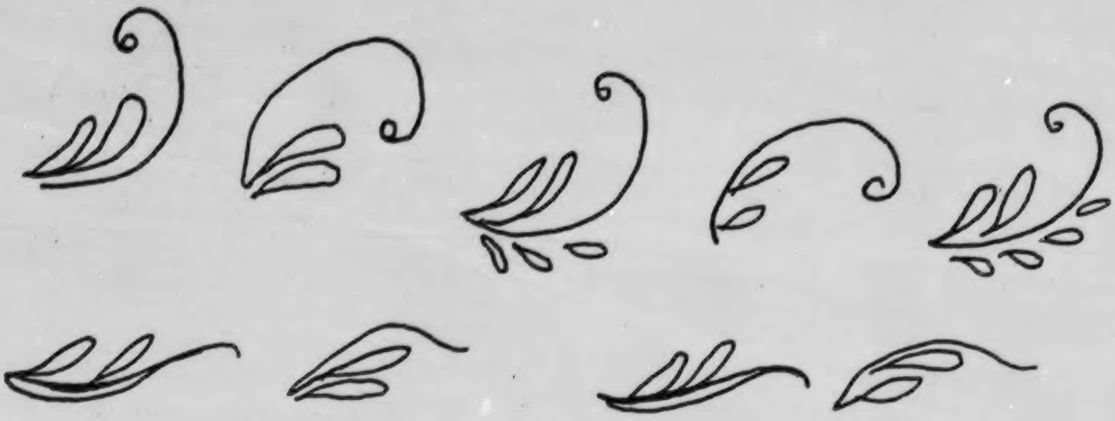
--Additional supplies: Paper towels or old paint rags, turpentine, boiled linseed oil (hardware-store variety, not refined), petroleum jelly (for cleaning brushes), small jars and jar lids (baby-food jars or medicine bottles are fine), plastic coffee can lids or disposable palettes, inexpensive plastic ruler, rubber band.

You will need a practice board on which to paint. The wood should be painted with flat or semigloss paint. Avoid a high-gloss surface.

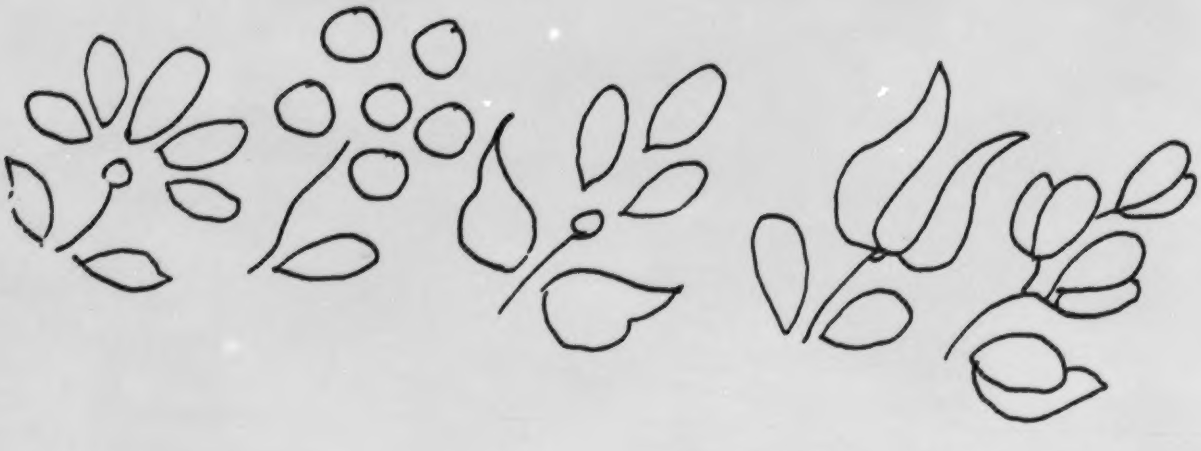
Antique-base colors are often good for rosemaling, but Norwegian colors are dull so avoid brilliant shades. White with an antique wash of olive or brown is a very pleasing surface on which to work. Apply one or two thin coats of finish medium (1/3 linseed oil, 1/3 turpentine, 1/3 varnish) to finished work when oils are completely dry.



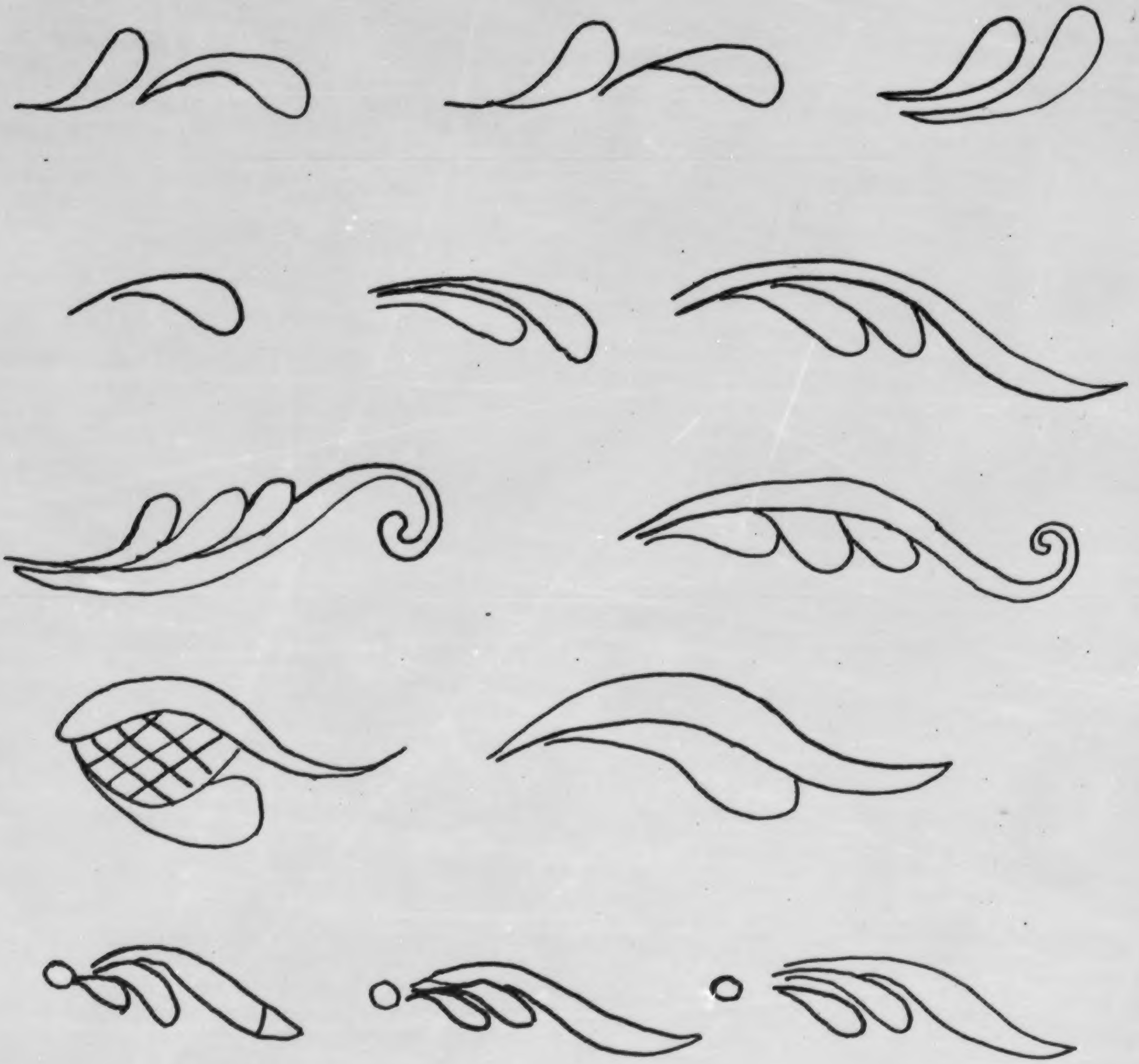
PRACTICE WITH ROUND WATERCOLOR BRUSH. THEY ARE ONE-STROKE DESIGNS.



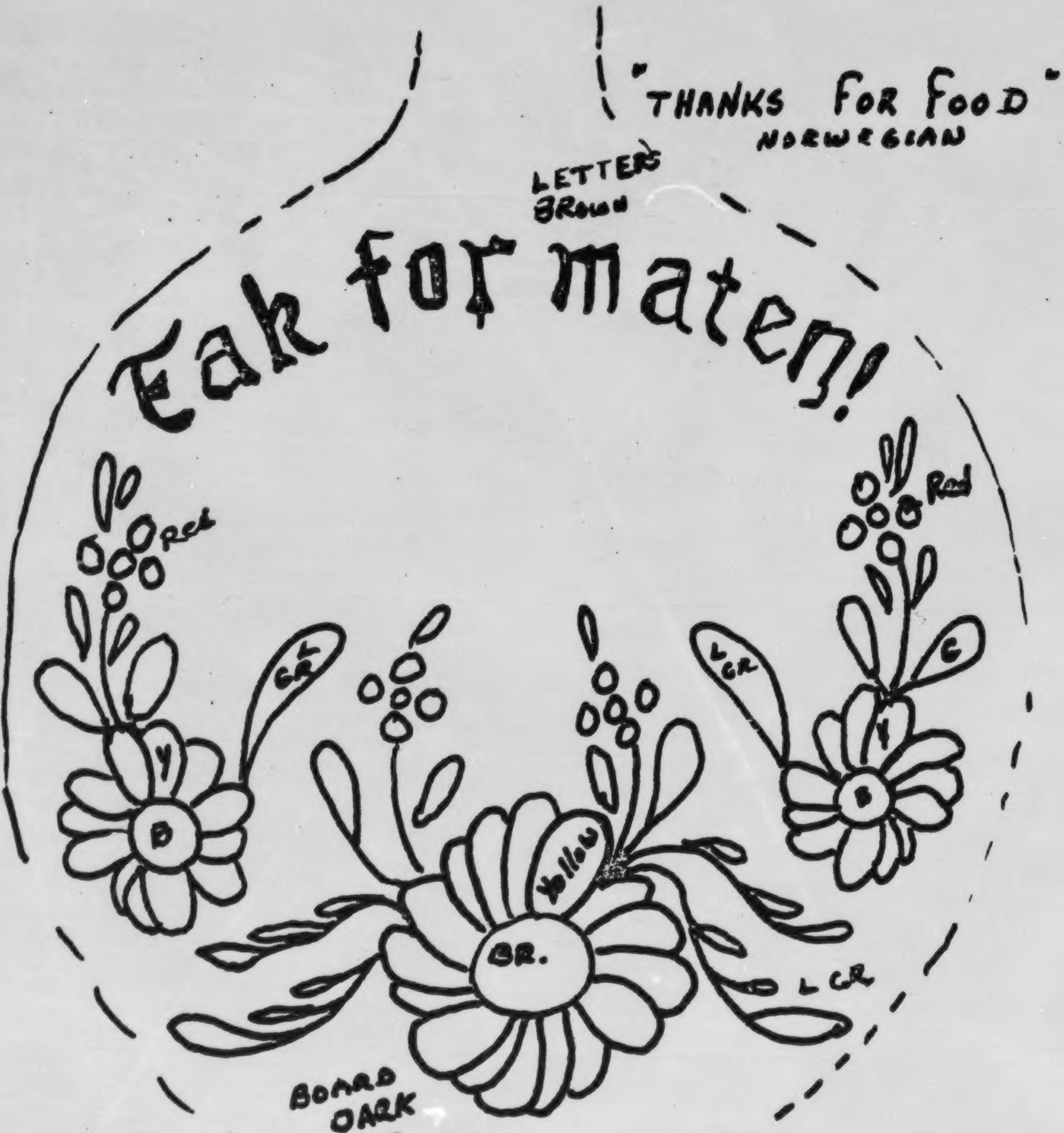
PRACTICE WITH SCROLLED BRUSH.

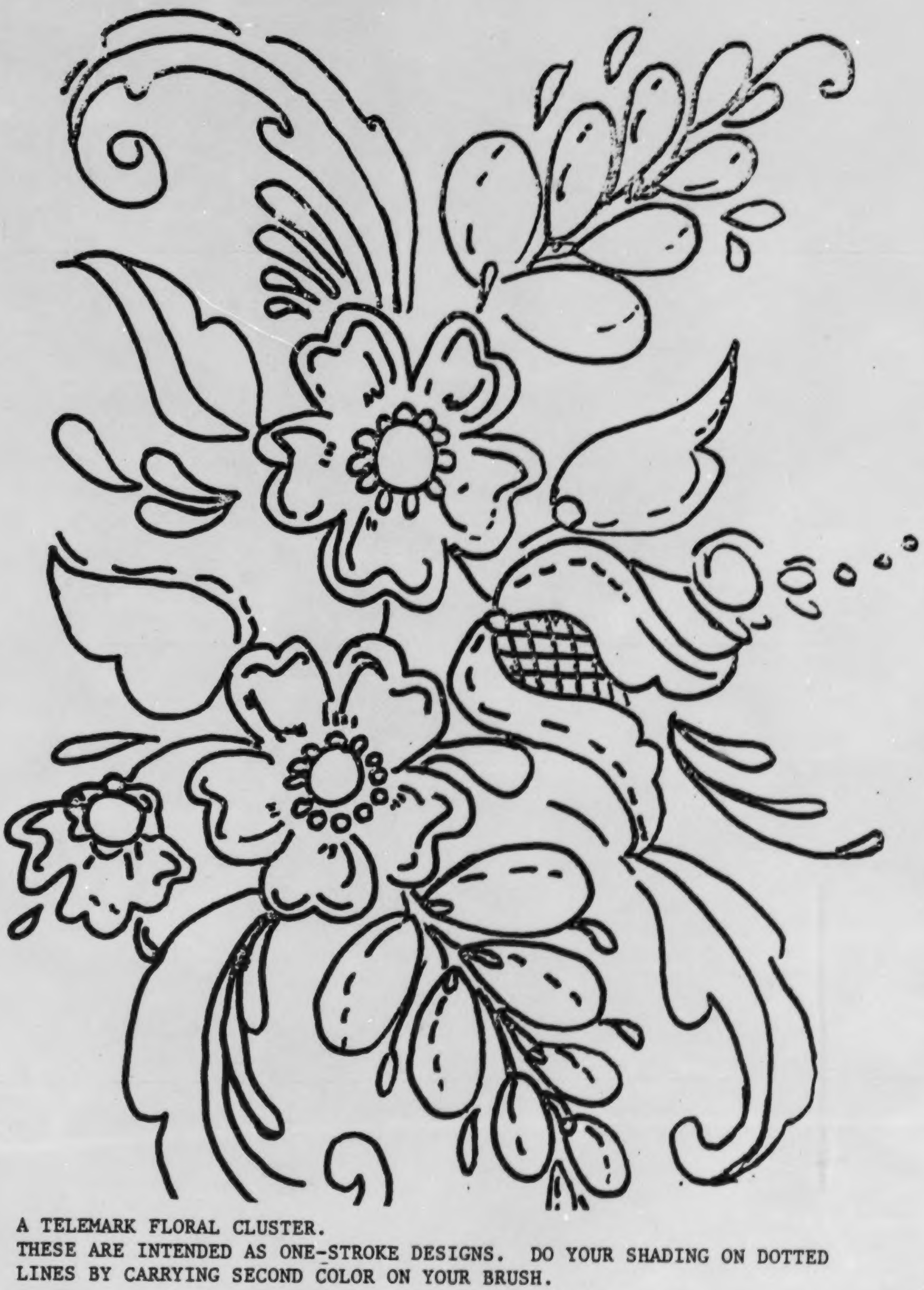


PRACTICE WITH BRIGHT BRUSH.



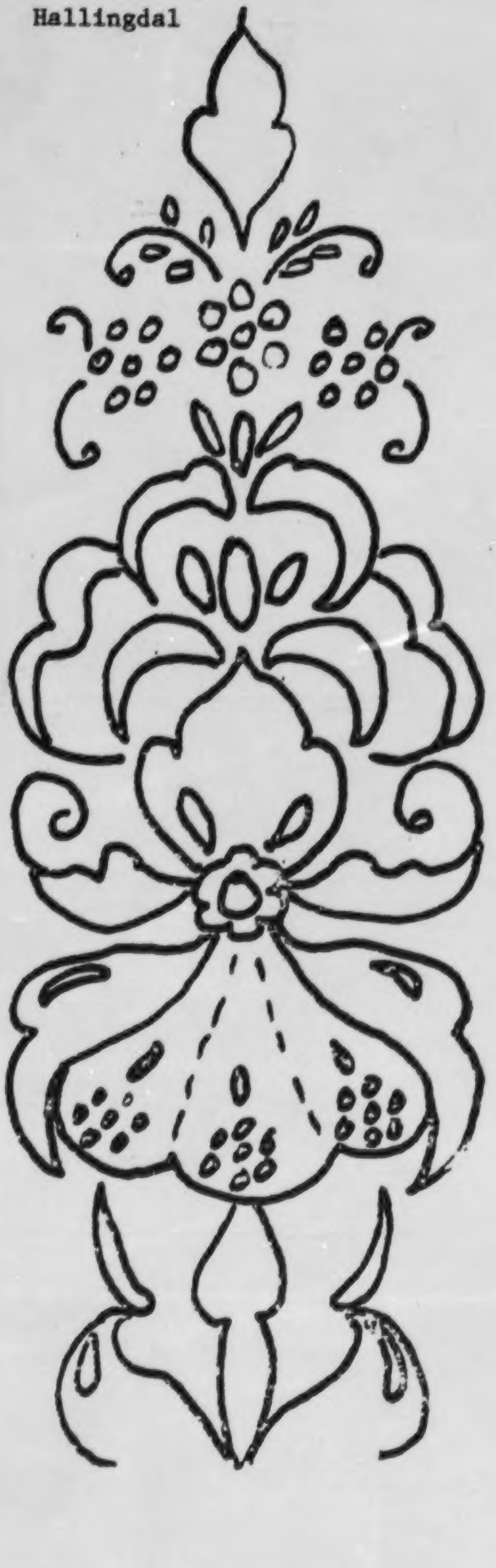
PRACTICE YOUR TEARDROPS AND SCROLLS!


"THANKS FOR FOOD"
NORWEGIAN
LETTERS BROWN
Tak for maten!
Red
Red
L GR
L GR
Y
B
Y
B
Yellow
BR.
L GR
BOARD DARK GR.

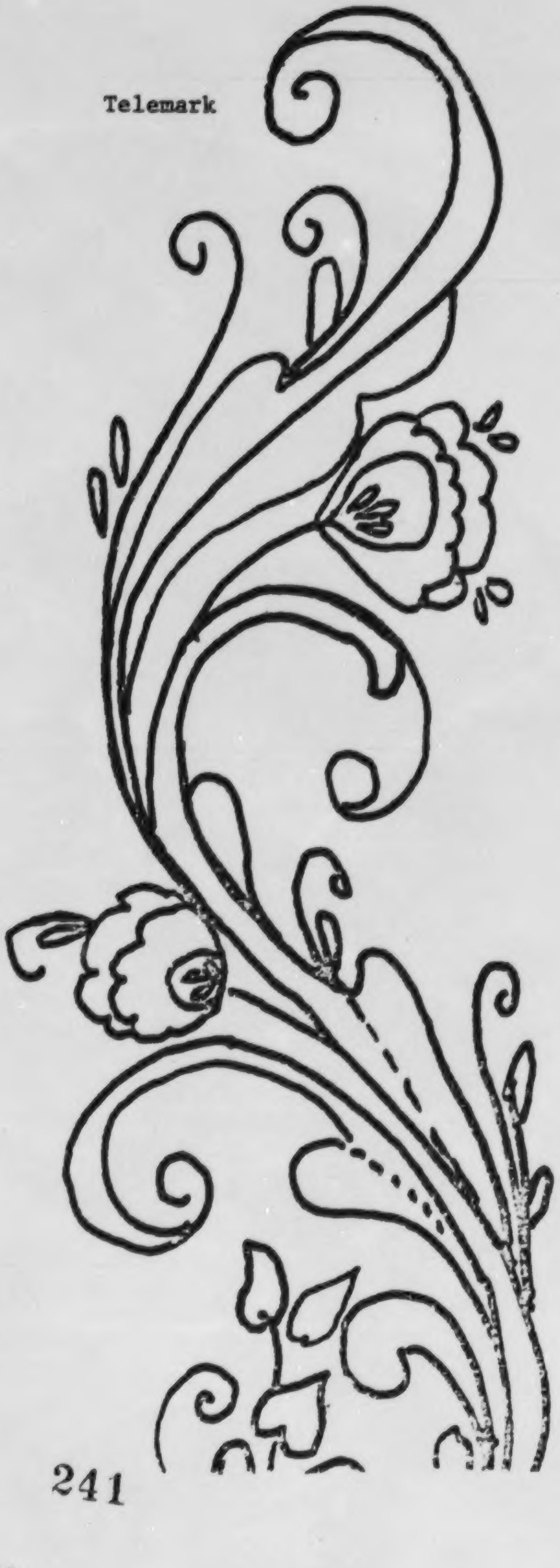


A TELEMARK FLORAL CLUSTER.
THESE ARE INTENDED AS ONE-STROKE DESIGNS. DO YOUR SHADING ON DOTTED LINES BY CARRYING SECOND COLOR ON YOUR BRUSH.

Hallingdal



Telemark



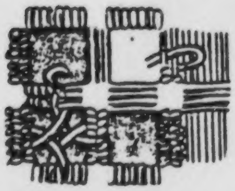
241

Hardanger

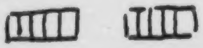
Hardanger work is based on square blocks of cutwork. This is done on coarse, even-mesh linen with the threads drawn and cut away in blocks as each motif is worked. The cross threads are used as a basis for stitches woven through to form sturdy ladders. The adjoining areas are decorated with satin-stitch blocks or with Holbein-stitch blocks after the edges of the openings have been whipped with straight even stitches. Designs for this work should be kept to the block forms which are typical of Norwegian embroidery.

Pearl cotton #5
6-strand embroidery thread

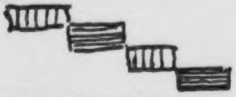
Needle: tapestry #20a22



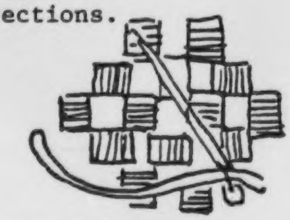
1. Typical block of open hardanger showing drawn threads with blocks cut away. Weaving or darning stitches worked through the ladders and over-and-over edge stitching. Spider stitch worked in open block.



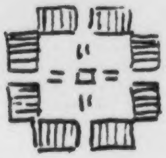
2. Kloster block of five stiches worked over four threads of linen.



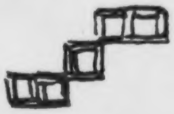
3. Designs are made up of combinations of these blocks turned in different directions.



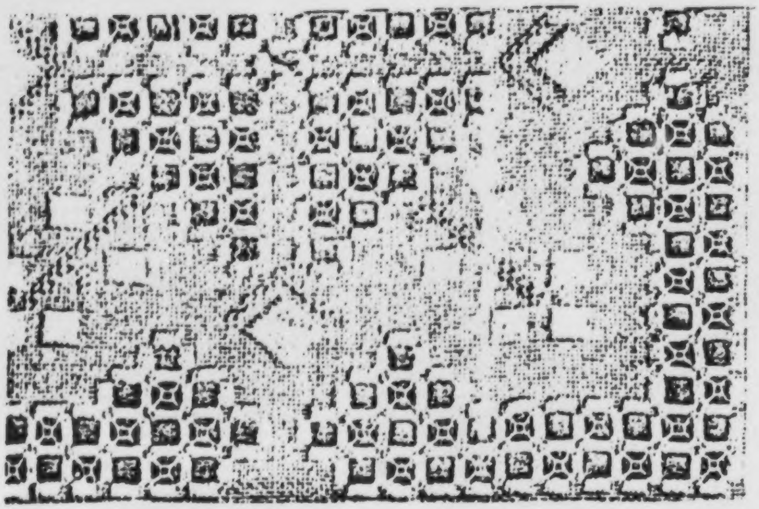
4. Kloster blocks bordering cut blocks with woven crossbars toward center.



5. Kloster blocks in place, center ready to be cut.



6. Open block worked in outline running stitch similar to Holbein stitch.



Klokkestreng

Klokkestreng is a type of Norwegian decoration. It is fairly simple and quick to make. This needlecraft is similar to needlepoint, but easier since the stitches are larger and do not have to be worked in one direction. Klokkestreng can be made in many sizes from a small, narrow "clock string" to a large picture-size rectangle. There are also sizes which can be used for pillows, chair-seat covers, cushions, and table runners. Below you will find instructions for beginning your klokkestreng.

Materials needed:

--Cross-stitch canvas (penelope)--10- to 12-mesh per pinch is usually used. By varying the mesh size you can make a larger or smaller hanging using the same pattern. The canvas comes in widths from 27" to 36" and costs from $5.50 per yard and up.

--Embroidery or tapestry needle--size 18 or 20. The needle should be a size which fits comfortably through the size mesh you are working with and should have an eye which is easy to thread. The tip need not be sharp.

--4-ply yarn. Scraps of yarn left over from knitting or crocheting are great for this craft. The amount needed will depend on the number of colors in the klokkestreng. Usually very small amounts are required. Most klokkestreng 6-7" wide and 34-36" long can be finished with two or three ounces of yarn. A one-ounce skein of yarn works well if you are purchasing your yarn. Tapestry yarn is also a good choice because it comes in small amounts and a wide range of colors. Wool yarn works best because it does not unravel as synthetic yarns do. Wool yarn will also block and steam into place when finishing the hanging where acrylic yarn will not.

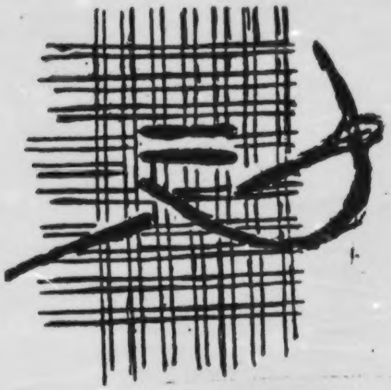
Hints for success:

--When threading the yarn into the needle eye, roll the end of the yarn tight so it is easier to insert. Also, cut off a length of yarn about 12-15 inches long. A longer piece tends to unravel and fray at the end. This is especially true of acrylic yarn, which should be cut even shorter.

--Instead of tying a knot every time you stop using a color or change to another, run your needle under a couple of stitches on the wrong side of the hanging and clip off the excess yarn. This secures it well enough so you don't have to worry about the stitching coming out, as well as saving time.

--Each square on the pattern represents a three-stitch block. To do the *klostersom* stitch, start your needle in one of the holes. After you bring your yarn through to the right side, skip two holes going down and insert the needle in the next hole. Repeat this procedure in the next rows to either the left or right of the first stitch. Now you have completed one square of your pattern.

--In order to start your klokkestreng, it is easier to do the border for a few inches down the right, left, and across the top. Then count how many squares it takes vertically to complete the hanging. Then multiply this number by three (the amount of holes needed for one square) and divide by 10 or 12 (or the number of holes per inch) in order to come up with the length of canvas you will need for your finished hanging. Add a few inches for the hem at top, bottom, and sides. Cut away the excess canvas.



Doing the *klostersom* stitch: This diagram shows the person completing one square of a pattern.

--Since the canvas backing will tend to unravel easily, tape the raw edges with masking tape, much as you would bind a seam. (This step need not be done on the selvage.) Remove the tape before the hemming and finishing stage.

--When working the stitch, it does not matter if you work from right to left or left to right on the same pattern. But it is more successful if you try to work horizontally rather than vertically whenever possible. This is because you tend to pull the yarn tighter when working vertically due to the natural twist of the yarn, and the backing tends to show through more when the stitches are pulled tight.

--When you are finished stitching the pattern, give the klokkestreng a good steam pressing on the reverse side or use a press cloth on the right side with steam. This will help eliminate bubbles or unevenness in stitching tension because the wool yarn shrinks into place. This steam pressing also gives a more-finished look to the hanging.

--To finish the back side of the hanging, machine-sew a backing fabric, such as cotton or wool, to the klokkestreng, placing right sides to right sides. Stitch right next to the outside stitch on the sides of the hanging through both the canvas and the backing material. Then turn the hanging right side out. For the ends of the klokkestreng, fashion a casing from the fabric backing to run a metal or wooden hanger through. You may purchase brass, pewter, and wrought-iron hangers for klokkestreng in varying styles, colors, widths, and prices. You may wish to make your own hanger by painting or staining a wooden dowel stick and attaching a colorful cord to both ends.

In following patterns from a Scandinavian country, don't get panicky when you see the directions written in another language. All you need to know are the colors to work the pattern. Also, look at the picture of the finished klokkestreng and at the key to see how many times the pattern is repeated. Listed below are translations of the most-common color terms:

rødt--red
bla or *blatt*--blue
grønn or *grønt*--green
brun or *brunt*--brown
hvitt--off-white or beige

sort--black
gul--gold
gra--gray
turkis--turquoise

If you want to use different colors than are suggested, simply substitute hues to complement your decor. For example, if the predominate color is green and you would rather use blue, substitute the blue where the green is shown in the pattern. If you put like values where they are called for, you will end up with basically the same look as the original. (Put light-blue where the light-green should be, dark-blue where the dark-green should be, etc.) The same pattern can look very different with the colors reversed, by putting the light colors where the dark colors should be and vice versa.

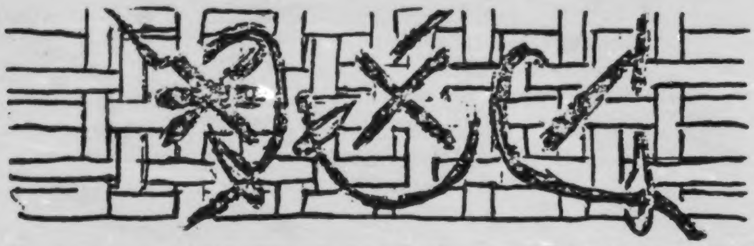
Listed below are addresses where you can send for klokkestreng patterns:

Hovland Ullvarefabriks
UTSAL L/L
5773 Hovland
Norway

Sandness Uldvarefabrik A/S
4301 Sandnes
Norway

Norsk Kamgarn Industri A/S
Nedre Vaskegeng 6
Oslo 1, Norway

Beside the *klostersom* stitch, there are two other common stitches. One is a stitch called *diamondsom*, which has a puffy, textured look. It is a cross-stitch with a plus on top of it. The other stitch is called *twistsom*, which is a double cross-stitch with one of the stitches having a longer last stitch.



Diamondsom stitch

The pattern on the next page is larger than life size, but it will help you see how a pattern works. If you feel the creative urge to make your own patterns, graph paper is a wise investment. Most klokkestreng patterns have an odd number of squares horizontally.

			X									X		
		X	X	X						X	X	X		
	X	X	0	X	X				X	X	0	X	X	
		X	X	X						X	X	X		
			X				0				X			
						0	0	0						
					0	0	X	0	0					
						0	0	0						
			X				0				X			
		X	X	X						X	X	X		
	X	X	0	X	X				X	X	0	X	X	
		X	X	X						X	X	X		
			X								X			

X Brown

0 Orange

☐ Off white

Special Projects (Contemporary)

So many types of art and craft ideas are available today that it is impossible to list them all. Students who want to do Norwegian craft projects of a contemporary nature might consider oil painting, watercolors, ceramics, china painting, stitchery, macrame, batik, and silkscreen printing. Some ideas for additional projects are listed below:

--Painting a mural with a Viking theme.

--Inviting Norwegian artists to speak and demonstrate art techniques to the class.

--Comparing Norwegian art to German-Russian art.

--Designing Norwegian costumes from various regions of Norway.

--Writing to people in Norway for information on the Norwegian culture.

--Planning a field trip to a Norwegian folk or historical museum.

--Compiling a booklet of rosemaling designs from various regions in Norway.

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22. SOME ADVICE ON COLLECTING

From *Collecting Folklore and Folklife in Ohio*

In order to collect folklore and folklife efficiently and effectively, you must prepare yourself in advance. Before you set foot out of the house, you have to consider some basic problems. First of all, what sort of equipment will you need? It is not absolutely essential to have a tape recorder, but it is certainly advisable. The availability of small inexpensive cassette recorders today makes them a valuable tool in the folklorist's field equipment. They are unobtrusive and easy to operate, and cassettes are available at discount stores and drugstores even in remote areas. It is possible to collect short items of folklore (superstitions, proverbs, short rhymes, etc.) by writing them down exactly as they are told, and you should carry a notebook and pencil with you at all times; but for longer items (tales, legends, songs,etc.) it is almost impossible to get them exactly as they are told without slowing down the natural pace of delivery.

Some unique individuals can remember everything in an interview even hours later, and a photographic memory is certainly the ideal way of collecting; but how many of us have this ability? Thus, the tape recorder is the best means of accurately taking down items of folklore, but the recorder must be used with care. Many people freeze up at the sight of a microphone and become so conscious of being recorded that they cannot relax and relate folklore freely. When you meet an informant for the first time, do not attempt to record him until you have established rapport and a relaxed atmosphere. Then be sure to ask his or her permission

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Note: The manual from which this excerpt was taken will be published in revised form by the Traditional Arts Program of the Ohio Foundation of the Arts. The author, Patrick B. Mullen, points out that the bibliography provided here may now be somewhat out of date.

to record. With some people you may not need to record at all; they may not have many traditional items, or the ones they have may be short enough to write down. In that case, there is no need to take the recorder out.

Photographs are also a valuable part of a collection. Pictures of a storyteller in the middle of relating a tale reveal details of his or her style of delivery such as facial expressions and gestures. The same is true of a singer or musician. To fully understand crafts and material folk culture, photographs are essential. For instance, pictures are the best way to indicate traditional quilt patterns and colors. Besides taking photographs of the finished product, you should also show various stages in the process of crafts and folk art. If you are interested in folk architecture, you should have close-ups of construction detail as well as shots which show the overall design. Professional folklorists prefer 35 mm. equipment to obtain the sharpest image for possible duplication and publishing, but if you do not wish to invest large sums of money in photographic equipment, inexpensive cameras will suffice for your field work. Photography manuals are widely available for more information on cameras, film, lenses, and techniques.

After giving the problem of equipment consideration, there are still other areas of preparation which must be done before you set out. What are you looking for? What kinds of items of folklore can you expect to find? One way to find general answers to these questions is to do some background reading before you venture out into the field. We recommend that you read some general textbooks on folklore to familiarize yourself with the broad kinds of folklore in oral circulation in America. Two recent books for this purpose are Jan Brunvand's The Study of American Folklore (second edition, 1978) and Richard M. Dorson's Folklore and Folklife: An Introduction, 1972. Other general textbooks are listed in the bibliography at the end of this chapter. These books contain examples of folklore and folklife as well as general approaches to the study of folklore.

Besides general reading, it is also advisable to read about the specific area or group in which you are interested. This would include not only folklore collections and studies, but also histories and social studies. Books and journals of a regional nature can usually be found through local libraries. For books on specific ethnic or racial groups see the bibliographies at the end of the appropriate chapters in this manual. The importance of reading such books as preparation is that they will give you the information which will make the folklore you collect more understandable to you. For instance, if you are collecting local legends, they can be understood better in relation to their historical context.

Now, say that you are adequately prepared ahead of time with the appropriate equipment and the appropriate knowledge for collecting, how do you approach people? We said earlier that before you "set foot out of the house" you need certain preparation; actually to begin collecting you do not even need to set foot out of your own house. You can collect folklore within your own family, from your friends, from the people with whom you work or go to school. In fact, if you have never collected folklore before, it is probably best to start at home or close to home. By collecting from people you know, you can develop your techniques of collecting in a relaxed, natural atmosphere before you venture out among strangers. You may wish to remain completely within the circle of your family and friends for collecting, and this has produced some excellent collection projects in the past from students. It all depends on your own personality and inclinations.

When you first begin to collect, it is best to be very broad in what kind of folklore you expect to collect. Early folk song scholars were so intent on collecting ballads that they overlooked other kinds of folksongs and tales, legends, proverbs, and crafts. Until recently most collectors concentrated on verbal lore and ignored material folk culture (crafts, quilting, folk architecture, etc.). In order to make sure that you do not miss anything important at first, keep your eyes open for any kind of traditions whether they be verbal, dance, games or material. As you collect you might want to concentrate on one particular kind of folklore or folklife, but you will be in a much better position to understand it if you have acquired a broader view of the folk culture from the beginning.

Many of the problems of methods and techniques of field collecting will be dealt with in the specific chapters which follow, but we can give some general pointers here. You will probably have poor results if you approach a person for the first time and ask for "some folklore." First of all his concept of folklore may not be the same as yours, and he may know many traditional items which he does not think of as folklore. This is where the background reading will come in handy. If you know the kinds of folklore usually associated with the group you are interviewing, then you can be more specific. But even here asking for a specific genre may not produce good results. For instance, if you ask a person for his superstitions, he may resent that term since it implies a negative value judgement. If you ask for folk beliefs, that may have no real meaning for him. The approach used by one of the authors with commercial fishermen is to ask for things which might cause bad luck on board a boat. "It's bad luck to bring a black suitcase on board." This is a response often obtained, and it is a traditional folk belief. Once a conversation had started in this areas it would lead to many other types of superstitions and beliefs. You might ask a farmer for "old weather signs" or "traditional means of planting" in order to get different kinds of folk belief.

Sometimes if this does not work, you can "prime" the person you are talking to by giving him or her one or two specific examples. For instance, if a farmer does not respond to the above queries, you might say, "I've heard that the moon has an effect on planting," and hopefully he would respond with some traditional moon lore. Or you could mention a specific weather sign such as "A halo around the moon is a sign of rain" in order to get the person to give more signs. This technique will work with other types of folklore as well. Telling a story or joke can bring out other narratives; singing a song might put the person you are collecting from in the mood to sing herself; or describing a particular quilting pattern might remind a woman of others she used to know.

We have found that before seeking specific items of folklore it is best to converse on a general level with an informant. This will accomplish several things. It will put the person at ease and also give you a better understanding of the character, personality and background of the person. This general conversation can be about many things, the person's business or occupation, his pastimes, the weather --- whatever seems appropriate and relaxing.

It is also important to tell the informant something about yourself. You should always explain what you are doing as a collector and why you are collecting. Information should not be taken from people under false pretenses. If you are collecting as part of a school project, then say so. If the materials you are collecting are to be placed in an archive then you should definitely tell your sources so that they can have a choice of contributing or not. Also, they should be given the right to remain anonymous if they do contribute. Explaining exactly what you are doing ahead of time is not only ethical, it is also a good way to alleviate people's suspicions so that they will more readily contribute their items of folklore. In collecting in many parts of the United States and from many different racial, ethnic, occupational and age groups, we have met only a few people who were too suspicious to let us interview them once we had clearly explained what we were doing and why. Most people were friendly and cooperative. Collecting folklore can be a very rewarding personal experience as well as a means of understanding cultures.

It is a good idea to talk to an informant more than once. Many times after one visit a person will think of many new items of folklore that he could not recall while you were there. A second visit one or two weeks later will often prove more fruitful than the first one. And, of course, if you find an especially good tradition bearer, you can continue to have productive interviews for years. The more times you see and talk to a particular person, the more you come to understand him or her and how folklore functions in his or her life.

Finding good informants is not accidental although luck plays some part in it. If you have a systematic approach to collecting, you are more likely to turn up good sources. For instance, when collecting extensively many folklorists carry index cards and jot down the name, address, and phone number of each person talked to. After talking to one person, always ask for the names of other people who might help. Thus, you will have an ever growing list of possible informants. This method is especially helpful in locating good storytellers since they tend to have a reputation within a particular community, and their names will continually recur as you interview different people.

To this point, we have been discussing the items of folklore to be collected, but it should be stressed that the items are only one aspect of what you are collecting; you must also get as much information as you can about the person being interviewed and also about the situation in which the item occurs and the person's attitude toward it. In other words, in order to understand an item of folklore, you must also determine the detailed context in which it exists. Contextual information means any facts which exist around an item of folklore which relate to it in some way. This includes personal information on the informant, facts about the background of the item itself, and the circumstances within which the item exists and under which it was collected.

You must try to obtain a personal history for every informant: date of birth, birthplace, education, religion, marital status, occupation, travels, ethnic background, etc. All of this personal information has a bearing on what kind of folklore the informant knows and how it operates in his or her life. Sometimes this sort of data is hard to obtain because people may be suspicious of your motives, but personal information is so important to the full meaning of folklore that it is essential to get as much of it as possible. An informant can remain anonymous if she wishes to, and this fact may convince a person to give more information since her name will not be attached to it.

After you have collected an item, you should try to find out certain facts about it. Where and when was it first heard or seen? Who was it learned from? In what context was it first heard or seen? Have other versions been heard or seen? Is the item believed to be true? How many times has it been repeated by the informant? Does it have a strong traditional existence or was it remembered with difficulty? If it involves performance, how often is it performed? If it involves belief and action, how often is it practiced? Only after finding out all of this data can you begin to understand the item completely.

Other kinds of contextual information are necessary, depending on the nature of the folklore. If you are collecting items of folklore which contain some belief element (superstition, weather sign, folk cure, legend, proverb), then you must determine the degree of belief. For instance, if you collect a common superstition such as "If you walk under a ladder, it's bad luck," it does not have much meaning unless you know if the person practices it. Perhaps he or she has simply heard it but totally rejects it in practice, or perhaps he or she would deny believing it but practice it anyway. You should ask a person if he or she practices a particular belief, but even better is to observe that person or get another's comments on his or her behavior. Kenneth Goldstein has worked out a convenient shorthand for indicating degree of belief (see collection project form at the end of this chapter).

The actual circumstances of an item of folklore are even more important when a performance is involved. If you are collecting a folk song or tale during a performance, then there are certain things you should note. You should describe in detail the manner of presentation of the performer---facial expressions, gestures, attitude toward the audience, remarks between songs or tales--all of this information is important to an understanding of the performer, his or her songs or tales, and the culture. You must also observe the audience--how do they respond to the songs or tales, what parts of the performance cause specific reactions--laughter, shouts, etc., are there any negative reactions? All of this information in important for any kind of folk performance, whether it be singing, playing instruments, dancing, or telling folk tales.

Another important area of contextual information is your own influence on the collecting. You should be aware what the circumstances of the collecting experience are. Are you a member of the group or are you considered an outsider? This will have a bearing on what you collect. Do your questions lead in a particular direction which might not reflect the person's own inclinations? Are you making negative judgements about items of folklore which might alienate your informant? These questions must be considered as you are collecting and noted for future reference.

The study of folklore, as has already been stated, concerns more than songs and tales---that is, the oral traditions. Material culture traditions, too, have increasingly become a major area of interest. Until very recently, material folk culture had been a largely neglected field of study within the discipline. Henry Glassie's Patterns in the Material Folk Culture of the Eastern United States, (1968), was one of the first major works to offer a large scale analysis of house and barn types, tools, outbuildings, and some craft traditions.

Ironically, field research in material culture is often an easier, though sometimes physically more arduous, task for the beginning folklorist than is the study of oral traditions. According to Richard Dorson, "The questions that concern the student of material culture" are "how men and women in tradition-oriented societies build their homes, make their clothes, prepare their food, farm and fish, process the earth's bounty, fashion their tools and implements, and design their furniture and utensils..." (Dorson, Folklore and Folklife, p. 2.) The folklorist in Ohio has ample opportunity to study all these areas. Why is the Pennsylvania bank barn so prevalent in the southern part of the state, while the English style is more popular in the north? What are the recipes and traditions surrounding the preparation of apple butter, still a popular delicacy with people of German background. Is the bagel maker in Cleveland truly a folk cook? What can we learn from a study of the distinctive "plain style" of dress of the Amish in the southeastern part of the state? As with oral traditions, material culture study is not directed exclusively toward the past, although many of the traditions have succumbed to the impact of modern technology. There are still people who quilt and weave, who make furniture and musical instruments using traditional tools and techniques, who process their own food.

The researcher must be concerned with what happens to these traditions when confronted by the popular or mainstream culture---what adaptations and changes have been made? With the current renewal of interest in craft traditions and simpler lifestyles, other considerations are also important. Has the craftsman learned his techniques in a traditional manner through oral transmission, observation and imitation---or through formal schooling? What are the inspirations for his design, who constitutes his audience?

Material culture is traditional and tends to fall into general categories, patterns, types, or, to use Glassie's term, "forms." So we talk about the "I-house" being a popular type of domestic dwelling carried westward from the south and middle Atlantic states. Often such a house will have appendages and modifications that might make it indiscernable at first glance, but when the floor plan is studied we can see that the basic, traditional pattern has been followed. When looking at our region of the country, Glassie noted that "north of the Ohio the patterns are not neat." (Glassie, Patterns in Material Culture, 1968 edition, p. 154) However, it is still possible to see several broad streams of influence into the region that have affected the material culture traditions--- in particular the migrations from Pennsylvania (Pennsylvania-German influence being especially strong) and the Northeast. Speaking very broadly, the Pennsylvania Germans tended to settle the southern part of the state, while New Englanders moved into the northern regions. There are, of course, many exceptions. Seneca County, especially the town of Tiffin, has a large German-Catholic population; not far south of Tiffin, near New Riegal, is an Amish settlement. Thus the careful student of material culture must consider the individual object or structure--its particular folk heritage--as well as the broader context in which it might be placed.

Certainly one of the most important skills to develop when studying the material culture of an area is learning how to look. What the tape recorder is to the collection of oral traditions, the camera is to the careful study of material culture. Again, the same kind of advice holds true---a 35mm. is great, but an inexpensive model will usually give good service. A sketch pad can also be useful. As with oral traditions, the researcher of material culture must make careful records---both written and pictorical---giving a description of the object, structure, or building and as much of its history and origins as possible. It is necessary to ask questions of the object as well as any informant who might be available. What materials were used, what are the dimensions, the shape, the overall design? Is it possible to determine what tools and local resources were used? Does it follow a certain pattern, one that seems to be evident elsewhere in the region? What oral traditions, beliefs surround the object and its preparation and use? Are you talking with a craftsman? How did he learn his skills;

what tools does he use; has he made changes in techniques over time? How does he view his product? For whom is he making it? All this information must be documented; in the appendix is a form very similar to that used for oral traditions.

What follows in the next chapters is by no means an exhaustive study of material culture in Ohio. Rather, examples are given as suggestions of what can be found. In some cases, detailed descriptions are offered as a means of pointing up the kinds of questions and considerations a researcher must apply to each situation.

Now that you have collected this extensive amount of information, whether for oral or material traditions, how do you organize it into some form which can be used more easily by you or other researchers? The form we use at Ohio State has evolved out of the basic form used at Indiana University, the University of California at Berkeley and other universities which have large folklore archives. It permits the inclusion of the item of folklore plus all pertinent informant and contextual information. If more collectors in Ohio use this form, then someday it may be possible to catalog and cross-index the various collections around the state.

This first chapter should give you a general idea of how to start collecting. The following chapters will give more concrete examples of what to look for in collecting from specific groups.

FOLKLORE COLLECTION PROJECT FORM

As the following outline is designed to properly organize fieldwork techniques, to increase understanding of the folklore collected, and to facilitate future use, it should be followed as closely as possible. The project will be graded according to how completely and how well the following instructions are followed.

I. General Instructions and Controlling Data

1. The collection is to be typed on 8½" by 11" white paper. Each item and each page should be numbered. Use a loose-leaf form; do not bind the collection. Every page should include the collector's name in the lower left corner.
2. Each collection should include the following: title page, informant and collector information, texts (separately or within interviews) contextual information (separately or within interviews) and analysis.
3. The title page should include the table of contents, the instructor's name, the course number, the quarter the course was taken, the collector's name, the collector's permanent address and phone number, and the release.
4. The following release is to be typed on the title page and signed by the collector:

> The following material is released and may be subject to public use and publication. In the event of publication, I would/would not prefer that actual names be withheld.

In order to understand fully the folklore you collect, it is necessary to know as much as possible about the person who transmits the lore, the immediate circumstances of the folkloric event, and the culture or group from which it comes. Thus, the collecting process involves much more than acquiring items of folklore. The following sections give some indication of the other kinds of information you need in order to have an in-depth and complete collection.

II. Informant and Collector Information

Include detailed information about every person from whom you collect. Start with the vital statistics: address, phone number, age, ethnic or racial background, education, occupation, religion, etc. Give a brief biographical sketch of the person's life including the background of parents and grandparents if pertinent. Describe each informant's personality and character based on your own and other's observations. Include the same information about yourself.

III. Texts (Individual items or interview)

It is important to transcribe the exact words of an item or interview. You may give the text of items separately or include them in interview form. On each page of texts include the informant's name in the upper right corner, the genre or genres (proverb, riddle, tale, etc.) in the upper left, and the date the item was collected in the lower right. You should also number items (in parentheses) within an interview.

IV. Context

1. History of Items

When, where, why, how, in what context, and from whom did the informant hear the item? Has the item been consciously changed in any way? Does the informant know different or additional versions? How often and under what circumstances is the item usually transmitted? How active is the item in the community or group? These questions help to establish the traditional background of the folklore as it is understood by the person.

2. Style and Manner of Presentation

Based on your own observation describe the manner or style in which the folklore is performed, transmitted or communicated. If the item is an artifact, information as to construction techniques and methodology should be included. Consideration should be given to such matters as body position and movement, facial expressions, gestures, dynamics, dramatic emphasis, delivery, opening and closing formulae, the use of dialect, sound effects, special props, and any other details which illuminate the performance.

3. Other Contextual Data

Contextual data should be documented as carefully and completely as possible. Describe the circumstances under which the folklore was collected (time of day, locale, surroundings, atmosphere, persons present, nature of the group, reason for the gathering, duration of the session, etc.); the relationship between the collector, informant and others present; the manner in which the item was elicited (interview, natural context, etc.); and the recording technique employed. Also include descriptions of responses to the folklore (positive, negative, indifferent, incredulous, etc.) as well as descriptions of the interaction between the participants (encouragement, disapproval, rapport, etc.)

What is the performer's attitude toward the item (approval, contempt, belief, etc.)? Especially in regard to superstitions, weather signs, cures, planting signs, legends and other belief lore, you should ascertain the degree of belief (total, partial, humorous incredulity, rejection, etc.)

If the item is collected in an artificial interview situation, then you should find out the natural context in which the folklore arises and describe it in detail.

4. Other Pertinent Information

The above directions are suggested guidelines to follow while collecting and documenting folkloric events rather than a complete checklist. Ideally, every aspect of the event should be recorded. Any other information which is important to a full understanding should be included.

V. Analysis

Look at all of the information you have gathered and attempt to discover what it means to the person and participants and what it reveals about their culture and about human nature. Comment on, interpret and analyze the folklore and all of the surrounding context. Various analytic approaches may be used (structural, comparative, classificatory, psychological, sociological, literary, anthropological, etc.). Different methods of analysis will be discussed in class.

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Folklore Forum
Journal of the Ohio Folklore Society
Publications of the Texas Folklore Society
New York Folklore Quarterly
Midsouth Folklore

23. FAMILY AND NEIGHBORHOODS

From *The Free Negro in Wilmington*

This unique lesson makes use of data extracted from the federal census of 1860. It is highly interpretive and tests skills in historical research and comparative studies. The lesson is structured to encourage active student participation in the data-gathering stage. The "Migration Study" part attempts to get pupils interested in their family genealogy. The materials include the teacher's instructions, a copy of a page from the 1860 census of Wilmington, a worksheet, and a blank census sheet to be filled in by the student. Part 2 consists of a "Migration Study" questionnaire and family charts.

Historical Background

The free Negro was the most impoverished class of people in Wilmington prior to the Civil War. The arrival of Irish immigrants hastened their descent into extreme poverty. Skilled freemen could not find work in their former occupations. Most were relegated to the laboring class or became scavengers on the city streets. The effect this experience has had on the black family is not readily known, but certain theories can be proposed by studying the federal census.

From figures gathered in the 1860 census, the average freeman's household was made up of six people. About one-fifth of the free Negroes lived outside of a normal family unit. This figure increased as discrimination and prejudice becomes more intense after the Civil War. The 1860 census also indicates that an estimated one-third of all free Negro households were headed by one parent. It is possible that the deteriorating economic situation had adverse effects on black family life.

In examining black neighborhoods in 1860, one can find clustering of numerous families in a single neighborhood. It is apparent that many people lived in back alleys, cramped attics, and dilapidated houses. Conditions were obviously crowded and unhealthy. The census also shows that there was a demand for female labor outside the black community. The low pay and seasonal nature of the unskilled jobs available to blacks made the extra income essential. Children undoubtedly felt the effects of parents' being absent from the home, even if relatives or friends could be relied upon to provide child care. Even with these efforts by black parents to earn enough to support their families, many black youths were still unable to gain an education.

A study of the free Negro family is often based on speculation, but usually for a good reason. Unlike the wealthy strata of American society, the lower classes left few records in the form of letters and journals. While upper-class family life of 1860 can be readily documented, the free Negro family must be studied from census reports and government surveys. The historian is able to statistically infer economic relationships between various groups of people. From this analysis, theories concerning the personal lives of the laboring classes can be put forward for criticism. It is hoped that this will eventually lead to a greater understanding of the role of free Negroes in the antebellum period.

Historical Research Methods

Objectives:

--To extract and interpret data from the 1860 federal census in order to evaluate the roles of individual members of the black family in antelbellum Wilmington.

--To conduct a survey of students' own family histories as a means for determining immigration patterns of local families.

--To compare life in 19th-century Wilmington with students' own family and personal experiences.

Part 1

Procedure:

--Distribute census data to class with the attached questions. Let students work through data sheet and questions individually or as a class project.

Suggested Activity:

--Have students take a sample census of their neighborhood today and compare with the 1860 Wilmington census sheet. What differences do you find? What similarities do you find?

Part 2

Procedure:

--Distribute questionnaires that each student can take home in order to ask parents or other relatives questions about the family's history.

--As much as possible, complete the "Migration Study Chart."

--Have the class construct a map of the United States and trace the migration patterns of their families. Be sure to include routes from foreign lands.

Suggested Activities:

--Invite students to make individual oral presentations about the experiences of their families in past generations.

--Invite guests to the classroom who can relate stores about life in previous times.

Student Handout for Part 1

1860 CENSUS OF WILMINGTON--SAMPLE DATA

Dwelling#	Family#	Name	Age	Sex	Color	Profession	Value of Estate		Place of Birth	Married within year	School	Illiterate
							R	P				
1507	1627	Abner Black	39	M	N	Laborer		300	Delaware			
		Falinda	38	F	N				Maryland			
		Mary E.	14	F	N				"		✓	
		Ann M.	12	F	N				"		✓	
		Lewis H.	11	M	N				"		✓	
		Edward C.	6	M	N				"		✓	
1509	1629	Eliza Carpenter	36	F	N	Washes & irons		50	Maryland			✓
		John W.	17	M	N	Machinist			Delaware		✓	
		Henrietta	9	F	N				"			
		Cornella	7	F	N				"			
1510	1630	Sarah Lockwood	30	F	N	Widow			Delaware			✓
		George	39	M	N	Laborer		50	"			
		Mary	14	F	N				"		✓	
		Sarah	11	F	N				"		✓	
1513	1633	Henry Wilson	40	M	N	Laborer	1200	100	Delaware			✓
		Anna	44	F	N				"			✓
		Levi	19	M	N	A to Barber			"			
1514	1634	Levi Williams	38	M	N	Laborer		50	Maryland			✓
		Ann	38	F	N	Washes & irons			"			✓
1516	1638	David Bagley	29	M	N	Cook in Cutter			St. Helena			
		Rosanna	24	F	N				Delaware			
		William H.	2	M	N				"			
		David	1	M	N				"			
1519	1642	Henrietta Sewall	70	F	N	Widow		600	Maryland			✓
		Agnes	19	F	N	Goes out to serv.			Delaware			
		Phebe Ann	18	F	N	"			"			
		Edward	25	M	N	Laborer			"			✓
1519	1643	Abraham Robinson	63	M	N	Laborer	1200	200	Maryland			
		Elaine	53	F	N				"			
		Charles H.	13	M	N				Delaware		✓	
		Mary Ann	8	F	N				"			
1522	1644	James Temples	40	M	N	Night Scavenger		50	Delaware			✓
		Sally Ann	35	F	N	Goes out to serv.			"			✓
		Ellen	2	F	N				"			
		Mary E.	6	F	N				"			
1523	1646	Ruth Jones	40	F	N	Widow		50	Delaware			✓
		Jane	14	F	N				"		✓	
		James H.	20	M	N	Hostler			"			
1524	1647	Chalkey Jefferis	32	M	N	Laborer	920	100	Delaware			
		Mary	24	F	N				Maryland			✓
		Samuel	3	M	N				Delaware			
		Empson	1	M	N				"			

Student Worksheet for Part 1

QUESTIONS ABOUT SAMPLE CENSUS DATA SHEET

Study the chart of sample data from the census of Wilmington of 1860. Answer the following questions:

1. According to the sample data sheet, what was the main male occupation? Female occupation?

2. In this period, there was little or no government assistance to help one-parent households survive. What options did the family members have? How would this affect their ability to get an adequate education?

3. Look at families #1509 and #1523. Write short descriptions of what life may have been like for them.

4. James Temples was a "night scavenger." What did he actually do?

5. James H. Jones is a "hostler." Look in the dictionary for the definition of hostler.

6. What does Sally Ann Temples list as her profession? How many other women list domestic work as their profession.

7. According to the sample data chart, how many children of school age are attending school? How many are not? Give some reasons for these figures.

8. How many people are illiterate? How does school attendance relate to this?

9. David Bagley was not born in Delaware. Locate where he was born on a map of the West Indies. What is his occupation? Do you think his occupation resulted in his settlement in Wilmington? Why? [Remember that Wilmington was a thriving commercial seaport.]

Student Worksheet for Part 2

FAMILY HISTORY QUESTIONNAIRE

This questionnaire is to be used to help you gather information about your ancestry. Feel free to add any other information that would be pertinent to this study.

1. Family surname:

2. Place of birth (father):
(mother):

3. When and why did your ancestors move to this state?

4. From what state or country did your family originate?

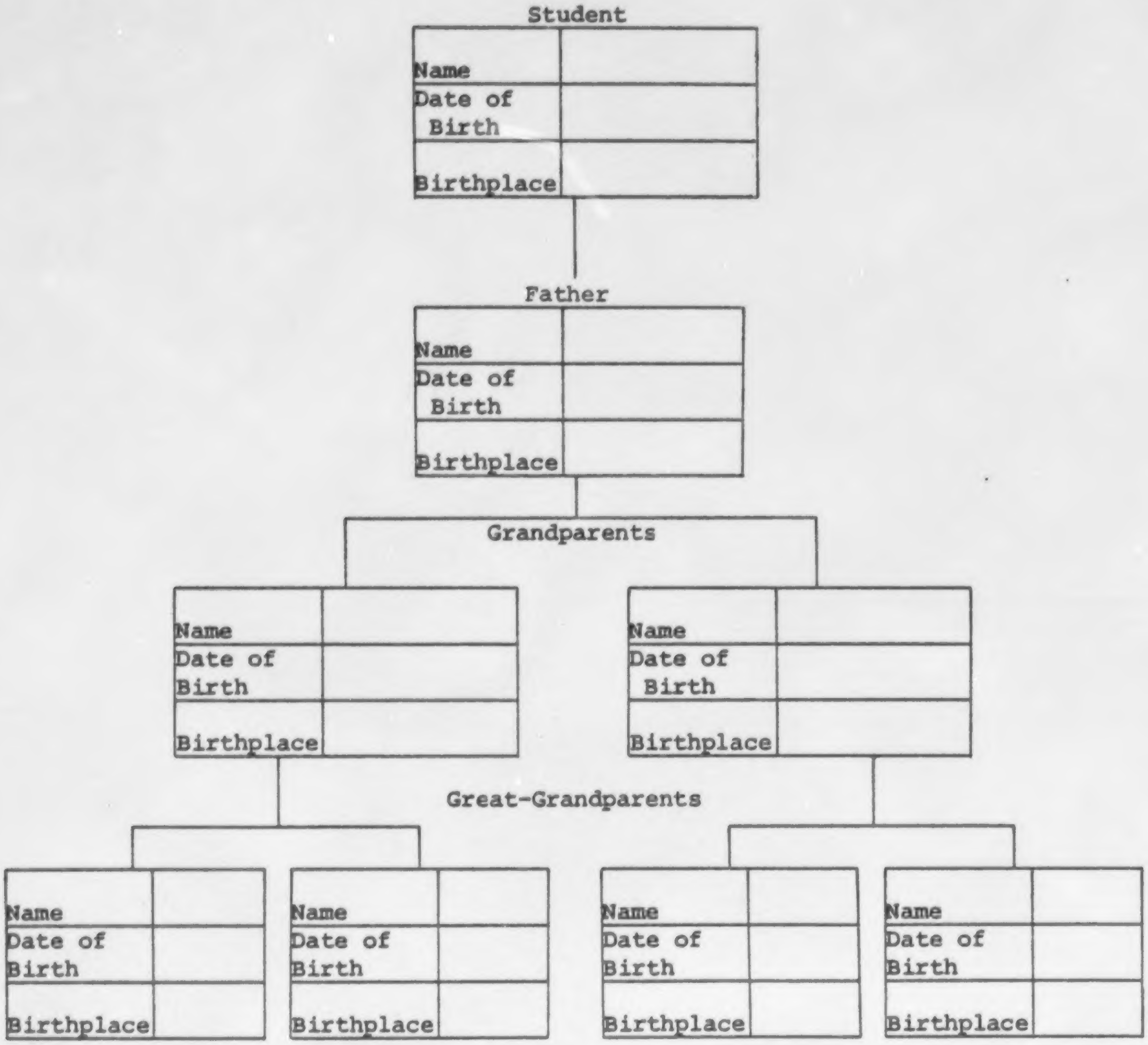
5. In what occupation were your ancestors engaged?

6. What were your family's first impressions of this state?

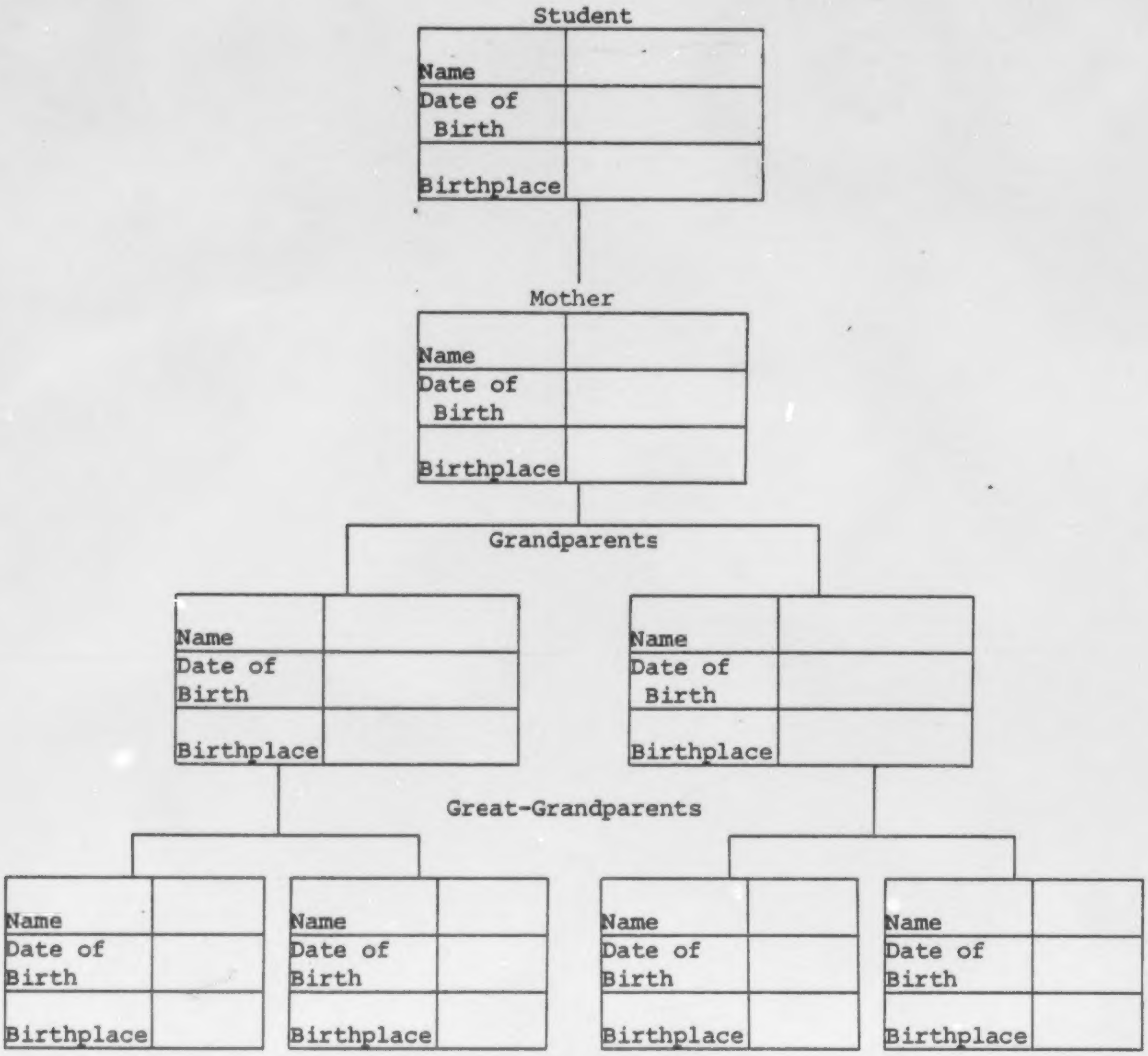
7. Is there a particularly interesting family story you would like to relate?

8. Other information:

Directions: Fill in the top boxes with the necessary information pertaining to yourself. Then complete the remaining boxes.



Directions: Fill in the top boxes with the necessary information pertaining to yourself. Then complete the remaining boxes.



24. MINORITY LITERATURE: SENIOR HIGH ELECTIVE

From *Multi-Ethnic Curriculum Units:*
Primary, Intermediate, and Secondary Levels

I. RATIONALE

Prejudice is essentially an emotional response which arises from misinformation. If prejudice among high school students is to be erased, attention must be paid to both its emotional and intellectual components. Literature can be an effective vehicle for this. Through literature, one can experience things with the characters and become emotionally involved enough to have something make a true impression. For example, through a book such as Exodus, students can get an excellent historical background about treatment of the Jews, but they also go through personal experiences with the characters. Hopefully by experiencing situations with characters in which prejudice exists, the students will realize the pain prejudice can cause. My main purpose is to equip the students with ideas they will remember, ideas that will affect the way they react when they are faced with prejudice.

II. OBJECTIVES

A. To develop a literature course dealing with controversial ethnic problems, both historical and contemporary

B. To show students similarities and differences between different minority groups

C. To expose students to good literature

D. To enable students to identify prejudices in themselves and in society and talk about these critically

E. To enable students with above average ability to challenge themselves with sizeable literary works

F. To teach students to effectively work independently and in small groups

G. To cover a large number of novels dealing with a common topic

III. CONTENT

This is mainly a reading course. The reading levels of the different books vary enough to fit reading abilities. Time should be taken at the beginning of the course to discuss such topics as the origin of prejudices, similarities between different kinds of prejudice, stereotypes and any other related types the students might suggest. Hopefully, this discussion would give students a focus as they read their novels.

IV. BEHAVIORAL OBJECTIVES

A. Understanding: The students should be able to demonstrate these understandings through points illustrated in panel discussions, plays, essays, etc.

1. Students should be able to demonstrate cultural understanding
2. Students should be able to identify prejudice in media by bringing examples
3. Students should be able to realize that most prejudices stem from misinformation
4. Students should understand that most people do not recognize their attitudes as prejudices
5. Students should understand historical backgrounds that helped form prejudices.

B. Attitudes: The students would also demonstrate their attitudes on certain points through their discussion and class work.

1. Students should learn to try to put themselves in others' situations before making judgments
2. Students learn to appreciate the fact that different cultures have different values, that all people do not strive for the same things
3. Students should recognize the harmfulness of prejudice in our daily lives

C. Skills: Reading - Students should develop ability to:

1. Read for enjoyment
2. Read for content
3. Understand what they are reading
4. Demonstrate competency in dealing with different forms of literature

Listening:

1. Students should be able to listen for and identify prejudices in other people by noting vocabulary used, expression in voices, way in which speaker sets mood, volume of voice, etc.

Speaking: Besides increasing vocabulary, students should learn to:

1. Feel at ease when speaking in front of a group
2. Read poetry
3. Organize and carry on panel presentation
4. Express themselves through creative dramatics and drama dealt with in the unit

Writing:

1. There will be many opportunities for the students to illustrate ideas through different forms of writing

V. TEACHING STRATEGIES

Dealing with the topic of prejudice demands a rather delicate teaching approach. Since one of the main attitudes to be encouraged is openmindedness, a more open classroom atmosphere will be beneficial. The following suggested teaching strategies will contribute to this atmosphere:

1. Allow students to choose the reading which appeals to their interests. The teacher should provide a skeletal outline of the novels, short stories and poems as a guide for their choice.

2. Set up a contract system so that students can choose their grade by choosing the quantity and quality of work they will do.

3. Allow students to work independently and in interest groups during class time. Requiring a "log" of their activities will help hold them accountable and call to the attention of the teacher groups and individuals who need special help.

4. Give students freedom to select the type of evaluation they feel will benefit them. When a group finishes a work, they may wish to show what they learned by writing a play, dramatizing a portion of what they read, presenting a panel discussion, etc.

5. Help students to make the connection between what they have read and current situations (e.g., Exodus and the Middle East situation today; Bury My Heart at Wounded Knee and the condition of the Native American currently).

6. Encourage students to express their personal feelings about what they read by refraining from judgmental comments.

VI. MATERIALS

Novels:

A. Afro-American Selections

1.	The Invisible Man	Ralph Ellison
2.	Why We Can't Wait	Martin Luther King, Jr.
3.	Blues for Mister Charlie (Play)	James Baldwin
4.	In White America (Play)	Martin Duberman
5.	Native Son	Richard Wright
6.	The Learning Tree	Gordon Parks
7.	Manchild in the Promised Land	Claude Brown
8.	A Patch of Blue	Elizabeth Kata
9.	To Sir, With Love	E. R. Braithwaite
10.	In the Heat of the Night	John Ball
11.	To Kill a Mockingbird	Harper Lee
12.	The Lillies of the Field	William E. Barrett
13.	Durango Street	Frank Bonham
14.	The Contender	Robert Lipsyte

B. American Indian Selections

1.	The New Indians	Stan Steiner
2.	House Made of Down	F. Scott Normandy
3.	The Way to Rainy Mountain	F. Scott Normandy
4.	Custer Died for Your Sins	Vine Deloria, Jr.
5.	Black Elk Speaks	John Neihardt
6.	Bury My Heart at Wounded Knee	Dee Brown
7.	Anishinable Nagamon	Gerald Vizenor
8.	Anishinabe Adisokan	Gerald Vizenor
9.	Little Big Man	Thomas Berger
10.	American Indian Art Form and Tradition	Walker Art Center
11.	Seven Arrows	Hyemeyohsts Storm
12.	Chronicles of American Indian Protest	Council on Interracial Books for Children
13.	The Way	Witt & Steiner
14.	The Man who Killed the Deer	Frank Waters
15.	Henry Greencrow Visits the Schools	
16.	People of the Dawn	
17.	When the Legends Die	Hal Borland
18.	The Jim Thorpe Story	Gene Schoor
19.	Light in the Forest	Conrad Richter
20.	Native American Culture Resource Unit	St. Paul Public Schools

C. Mexican American Selections

1.	La Raza	Stan Steiner
2.	A Death in the Sanchez Family	Oscar Lewis
3.	Children of Sanchez	Oscar Lewis
4.	Aztlan	Valdez & Steiner
5.	Chicano Manifesto	Armando Rendon
6.	Chicano Cruz	William Cox

D. Jewish Selections

1.	The Source	James Michner
2.	Oh Jerusalem	Collins & Lapierre
3.	Exodus	Leon Uris
4.	The Diary of a Young Girl	Anne Frank

E. Miscellaneous Selections

1.	West Side Story	Arthur Laurents
2.	The Pearl	John Steinbeck

F. Reading Lists

1.	Human Relations Resource Guide	SPEA Human Relations Comm.
2.	Course Ideas for Indian Culture	Ed McGaa
3.	Selected Bibliography of American Indian Materials	Henry Greencrow
4.	Fifty Books on Native Peoples	White Roots of Peace
5.	List of Materials on all Minorities in Humboldt Library	
6.	Bibliografia de Aztlan	Ernie Barrios
7.	The Mexican American - A Selected and Annotated Bibliography	Luis Nogales
8.	Minorities in America	Kathleen Thorne

Films - From St. Paul I M C

2034	American Indian Life on the Southern Plains, 17 min., C, 1970
2036	The Man's Role in the Community, 15 min.
2035	Family Customs, 17 min.
2037	The Man's Role in the Family, 15 min.
2213	Chicano, 23 min., C, 1971
2272	Malcolm X, 23 min., C, 1970

2280	Mexican Americans-Invisible Minority, 38 min., C, 1969
2281	Mexican Americans-Quest for Equality, 29 min., B & W, 1971
2279	Mexican Americans-Historic Profile, 29 min., B & W, 1971
2282	Minority Youth (Indian), 10 min., col, 1971
2283	Minority Youth (Japanese), 15 min., C, 1971
2284	Minority Youth (Mexican American), 11 min., C, 1971
2285	Minority Youth (Black), 12 min., C, 1971
2264	Legend of the Magic Knives, 11 min., C, 1967
2246	Harlem Renaissance-Black Poets, 20 min., C, 1970
2060	Children of Israel, 14 min., C, 1967
1074	Loons Necklace, 11 min., C, 1949
0069	Ancient Palestine, 14 min., C, 1960
1876	Weapons of Gordon Parks, 28 min., C, 1966
0046	American Indians as Seen by D. H. Lawrence, 14 min., C, 1966
1270	Of Black America-Portrait in Black & White, 54 min., B & W, 1968
0925	Israel, 27 min., c, 1965
0943	Jerusalem, Holy City, 10 min., C, 1951
0327	Common Fallacies about Group Differences, 15 min., B & W, 1957
0156	Belonging to the Group, 16 min., B & W, 1953
1557	Screen News Digest-Lightening War in the Middle East, 15 min., B & W, 1967

Films - From St. Paul Public Library

Black & White, Uptight, 35 min., C, 1969
Black History: Lost, Stolen or Strayed, 54 min., B & W, 1968
A Day in the Night of Jonathan Mole, 32 min., B & W, 1959
The Forgotten American, 25 min., B & W, 1968
Harvest of Shame, 54 min., B & W, 1960
I Have a Dream, 35 min., B & W, 1968
Israel, The Story of the Jewish People, 27 min., C, 1965
J.T., 51 min., C, 1969
Remedy for Riot, 37 min., B & W, 1967
Veronica, 27 min., C, 1969
Walk in My Shoes, 54 min., B & W, 1963
Where is Prejudice, 59 min., B & W, 1968

Films - From Office of Urban Affairs

Indian America
The Indian Today
The Education of Philistine
The North American Indian

VII. EVALUATION

The type of evaluation used would depend on the student. There are many different possibilities:

A. There would certainly be essay tests available for the student to take on any novel he would read
B. With longer historical novels such as The Source, for example, a log or journal kept by the student as he reads would be more practical
C. If a play were read, the students could present important sections to the class
D. Panel presentations by entire group reading particular work
E. Creative writing would be an extremely effective way for minority students to express their feelings on materials covered
F. Creative dramatic presentations

25. WHAT IS ETHNICITY?

From *Understanding You and Them: Tips for Teaching About Ethnicity*

This activity is designed to introduce the concept of ethnicity to the class. The filmstrip/cassette, "What is an Ethnic Group?", focuses on ethnic groups in the U.S., as well as some of the components involved in defining an ethnic group. The concepts of *acculturation* and *assimilation* are discussed.

Topics: Ethnicity, ethnic group
Components: Root culture, U.S. experience, changing culture, current situation
Organizing Concepts: Multidirectionality, comparative experiences, ethnic activity, ethnic people, essential experiences, interrelationships with society
Related Social Studies Courses: History, geography, sociology, anthropology
Objectives: 1) Students will be able to define *ethnicity, ethnic group, acculturation,* and *assimilation.*
2) Students will indicate an interest in their own ethnic background and that of fellow students.
3) The students will relate the ethnic background of their class to U.S. immigration history.
Grade Levels: 5-12
Time: 3 to 5 class periods

Day 1

Materials needed: Filmstrip/cassette, "What is an Ethnic Group?" (1973); filmstrip projector; cassette tape recorder; handout, "Who Am I?" (Handout 1 on page 17).

Step 1: Preview the filmstrip/cassette to develop a thorough understanding of the content. The questions listed in Step 4 below should be reviewed so a smooth classroom discussion can be conducted.
Step 2: Reproduce the handout, "What Is An Ethnic Group?", for distribution at the end of the class period.
Step 3: Show the sound filmstrip, "What Is An Ethnic Group?", to the class.
Step 4: A class discussion, focusing on the following questions (or others that seem more appropriate in your setting), should be conducted.
1) What are some characteristics that are common to members of an ethnic group?
2) How are ethnic traditions passed from one generation to another?
3) Why do ethnic groups maintain their ethnic identity?
4) What differences are there between race, nationality, religion, and ethnic group? What similarities?
5) Can you give examples of acculturation and assimilation?
6) Consider several different ethnic groups of your choice. What do you think will happen to each in terms of acculturation and assimilation?

Note: The filmstrip/cassette "What Is an Ethnic Group" and the booklet from which this activity was excerpted are included in the *Ethnic Studies Teacher Resource Kit*, published and distributed by the Social Science Education Consortium ($39.95).

Handout 1

WHO AM I?	
Mother's Heritage (Her Parents, Grandparents, etc.)	
Father's Heritage (His Parents, Grandparents, etc.)	
Ethnic Foods I Eat That My Ancestors Ate	
Ethnic Holidays I Celebrate	
Ethnic Songs and Dances I Know	
Ethnic Games I Play	
Ethnic Literature I Enjoy	
Ethnic Arts and Crafts I Can Do	
Ethnic Clothing I Wear on Special Days	
Languages I Speak or Read	
Ethnic Origin of My Name	
Ethnic Aspects of My Religion	
Ethnic Aspects of My Home and Neighborhood	
My Ethnic Heritage Is . . .	
My Degree of Acculturation Is	
My Degree of Assimilation Is . . .	

Step 5: Distribute the handout, "Who Am I?" Ask students to interview their parents or another appropriate person to gather the information. There will probably be some students who are adopted or live in one-parent homes. It is best to indicate this immediately, and to tell students that they should do the best they can to fill out the charts. They may wish to assume the ethnic origin of their adoptive parents. Also indicate that there will be many of them whose parents are fourth- or fifth-generation Americans and may not have complete information on their ethnic backgrounds. (If students want to continue study of their own ethnic heritages, Activity 2 will provide them with further opportunity to gather information.)

Day 2

Materials needed: Outline desk map of world; wall map of world; chalkboard or posting paper and marking pens.

Step 1: Hand out outline maps of the world. Ask students to locate the countries of their parents', grandparents', and/or great grandparents' national origin(s). Before class you may want to refresh your knowledge of the names of European countries prior to World War I. If students cannot locate the country on their desk maps, help them by locating it on the wall map at the front of the room.

Step 2: After all students have located the countries noted on their "Who Am I" charts, have each student point out on the wall map the countries he has listed. A student recorder should list these countries on the chalkboard or posting paper.

Step 3: Students should be asked the following questions:

1) What can we say about the ethnic background of our class, in respect to national origins? length of time in the U.S. (i.e., one, two, three generations)?

2) How do you think the ethnicity of our class compares with that of the neighborhood? the community? the U.S.? The answers to the questions should be posted so students will have the opportunity to examine this question further the next day.

Day 3

Materials needed: Chart, "Immigration to the United States 1820-1965" (Handout 2, p. 19); key to chart (Handout 3, p. 20). (Note: This chart will also be used in later lessons.)

Step 1: Hand out the bar graph and key.

Step 2: Spend five or ten minutes explaining to students how to read the graph and use the key. You should note in advance that the immigration figure for Africa is quite low. It does not include immigration resulting from slave trade. Students may draw this to your attention or you may want to point it out in the discussion.

Step 3: Divide the class into groups of four students each. Have each group consider the following questions:

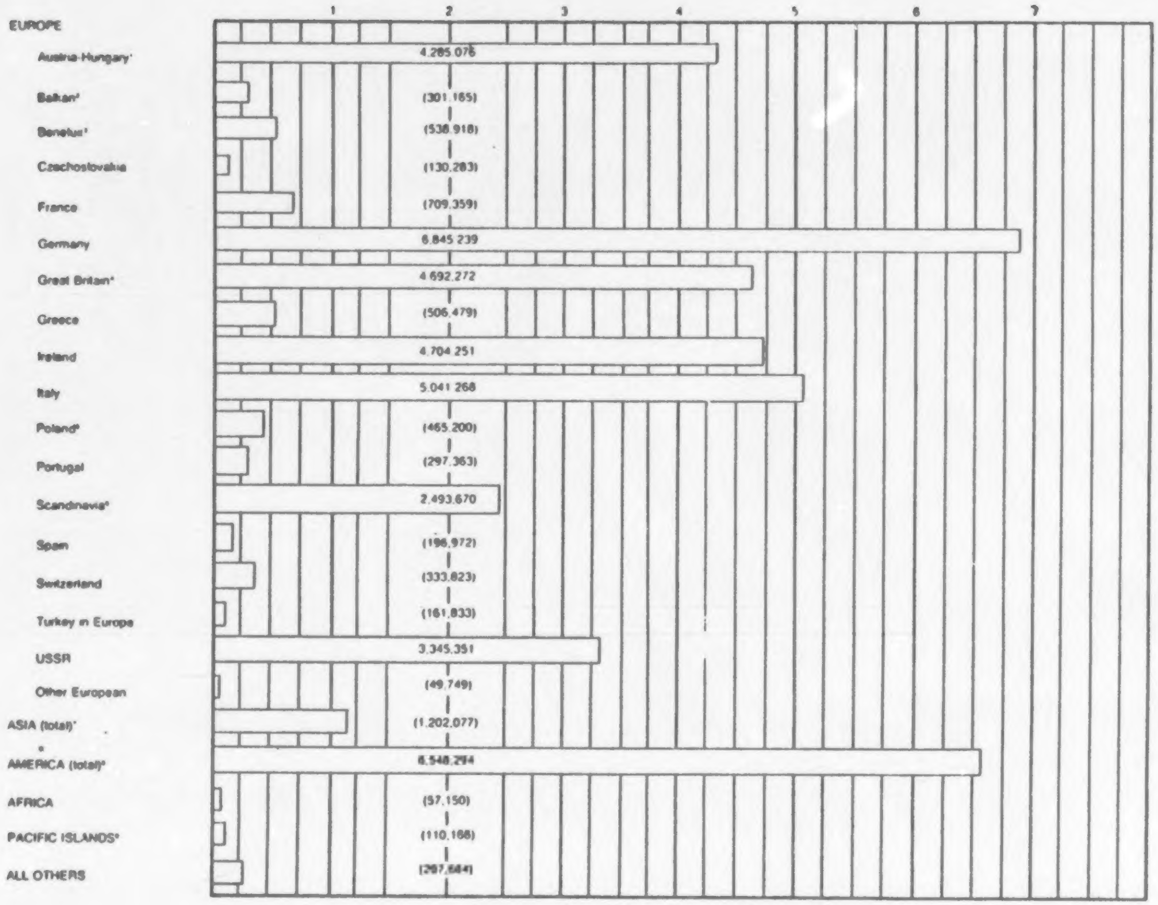
1) How closely does the class background, as discussed the previous day, reflect the overall pattern of immigration to the U.S.?

2) What differences are obvious? What are some possible explanations for these differences?

Step 4: Each group should report its findings, relating the ethnic background of the class to the patterns of immigration to the U.S. A class discussion focusing on the differences and possible explanations for the differences should be held. You may want to extend the discussion by asking students if they believe the ethnic composition of the school is similar to that of the class.

Handout 2

IMMIGRATION TO THE UNITED STATES 1820-1965



Handout 3

KEY TO THE BAR GRAPH

*The graph is in terms of millions of persons; each vertical line indicates 250,000 people. It represents immigration for the years from 1820-1965.

Total immigration to the U.S. (all countries): 43,291,273

Europe (total of all countries): 35,105,902

[1] Austria-Hungary: Many nationalities and religious groups are lumped into this category by the reports of the immigration commission. Many Poles as well as other Slavic groups are included.

[2] Balkan: This category includes the population of the following countries:
Albania: 2,232
Bulgaria: 66,732
Romania: 160,218
Yugoslavia: 71,983

[3] Benelux: This category includes the population of the following:
Belgium: 194,432
Luxemburg: 2,372
The Netherlands: 343,114

[4] Great Britain: This category includes the population of the following:
England: 2,998,344
Scotland: 802,248
Wales: 93,359

[5] Poland: This category includes the population of the following:
Estonia: 997
Latvia: 2,166
Lithuania: 3,470
Poland: 465,200

[6] Scandinavia: This category includes the population of the following:
Denmark: 356,389
Finland: 29,185
Norway: 848,191
Sweden: 1,259,905

[7] Asia: This category includes the population of the following:
China: 416,695
India: 16,209
Japan: 345,155
Turkey in Asia: 208,050
Others: 215,968

[8] America: This category includes the population of the following:
Canada and Newfoundland: 3,798,798
Mexico: 1,367,056
Central America: 167,752
South America: 372,813
West Indies: 739,383
Other America: 102,492

[9] Pacific Islands: This category includes the population of the following:
Australia and New Zealand: 88,038
Pacific Islands: 22,128

26. WHAT WOULD YOU PACK?

From the *Minneapolis Multi-Ethnic Curriculum Project Teacher Guide*

Introduction: In this small-group activity, students list in order of priority what things they would have brought with them if they had immigrated to the United States from Europe during the late 1800s. The discussion following the exercise helps students to recognize how great a change occurred in the lives of immigrants upon their arrival in this country.

Objectives: At the conclusion of this activity, the students will be better able to:

--Recognize that an individual brought up in one culture and then thrust into contact with another faces serious problems of adjustment.

--Make and justify decisions based on limited information.

--Form tentative hypotheses about what aspects of immigrants' behavior are likely to change most rapidly and which are likely to be most resistant to change.

Materials: Twenty-seven cards with drawings of objects which may have been brought to this country by immigrants; large sheets of wrapping paper.

Estimated Teaching Time: Two class periods.

Guidelines

Have the students work in small groups during this activity. Each group will receive a complete set of the 27 cards showing things which immigrants may have brought with them to this country. Explain that because of weight and space restrictions immigrants were not able to bring a great many belongings with them to the new land. Usually, they brought one trunk full of belongings. They also were required to bring a food pack for the long voyage. Sometimes, a family would bring a favorite piece of furniture.

Now explain to each group that their food pack may include such things as smoked meat, salted fish, bread, cheese, canned honey, and water. Each group should decide on ten items they would have packed in their trunk if they had immigrated to the United States from Europe between 1850 and 1900. They should place the cards for these items in order of importance on a sheet of white wrapping paper. For each item, an explanation of why it was chosen should be written on the paper either below or alongside the card picturing that item.

In addition, each group should also decide on one additional item to be taken to the new world. This item will be one of three things--a musical instrument, a piece of furniture, or a spinning wheel. The card picturing the item chosen should also be placed on the wrapping paper with reason for the selection of that item.

Then these sheets from the different groups may be taped to the classroom walls or hung on bulletin boards. Each group should briefly explain the selections they made.

Now, hold a brief class discussion to summarize the activity. The following questions will help guide the discussion:

--Were there some things you wanted to bring but had to leave behind? If so, what were they?

--Do you think the immigrants had to leave some things behind? How do you think they felt about leaving those things behind?

--When the immigrants arrived here, what kinds of things did they need? Why?

--What kinds of things could the immigrants continue to do as they had done in the old country? Why?

--What kinds of changes would they have to make? Why?

27. USING ORAL TRADITIONS TO TEACH CROSS-CULTURAL UNDERSTANDING

From *Teaching for Cross-Cultural Understanding*

> What is called for is a massive literacy movement that is not imposed but springs from within. Man can benefit from more as well as deeper knowledge of what an incredible organism he is. He can grow, swell with pride, and breathe better from having many remarkable talents. To do so, however, he must stop ranking either people or talents and accept the fact that there are many roads to truth and no culture has a corner on the path or is better equipped than others to search for it. What is more, no man can tell anothr how to conduct that search--Edward T. Hall, *Beyond Culture* (1966).

Myths, legends, ballads, oral traditions of storytelling, and other folklore can provide many opportunities for teaching cultural differences and similarities and how each culture views the "road to truth." As noted by H. Ned Seelye in *Teaching Culture*, "The very durability of folktales, proverbs, slurs, and jests is an indication of the validity they have for a given people. A study of carefully selected folk materials could illuminate some of the important themes that underlie a country's thought and action."

The following literature unit on myths, legends, storytelling, and ballads suggests ways an established curriculum unit, such as the study of *The Odyssey* on the ninth-grade level, could be expanded to include a cross-cultural study of other folklore forms, using examples from African, Asian, Near Eastern, Ethiopian, Pacific Islands, Irish, Navajo, Russian, Greek and Roman, American Indian, Norse, American, and Arabian folktales, myths, and legends. Emphasis is on the concept of the "hero" and how each hero is perceived to have or express "universal" qualities.

Assumptions

--School curriculum should include literature which accurately reflects the cultural diversity of America.

--Students should have an opportunity to realize both the uniqueness and the commonality of diverse ethnic groups in America.

--A student's self-image can be strengthened through knowing his or her own cultural background.

--Myths, legends, and ballads can provide a source for the student to seek information about his or her personal cultural environment.

--Culture serves as the basis of beliefs, values, behavioral patterns, and order of the community.

--The concept of the hero or heroine is understood in all cultural backgrounds. A study of the concept of hero or heroine and how this concept can differ or be the same can be a valuable tool for cross-cultural understanding.

Key Concepts

--Members of the human family have always been storytellers, and there has always been a need for the hero, a person of extraordinary qualities. Each age must have its heroes, and each age interprets or expresses virtues for heroic qualities in its own way.

--Identification of and an analysis of the characteristics of the hero can aid in an understanding of culture.

--Themes and motifs reoccur throughout literature despite times or geographic locations.

--Present-day concepts of the hero can be recognized in many aspects of today's culture, especially music.

--A study of the character and concept of today's hero can aid in student understanding of culture.

Suggested Activities

--Use *The Odyssey* as a basis and text for the unit on the myth. The basic theme and plot devices used within *The Odyssey* can be used as a frame of reference for other myths and legends: (1) Thelmachus's search for his father and his coming into manhood, (2) Odysseus's adventures going home, (3) Odysseus's homecoming and revenge, (4) Penelope's struggle to fend off her suitors and remain faithful to Odysseus.

--Explain and give examples of the oral tradition of storytelling and balladeering.

--Ask students to discuss what they believe myths and legends and ballads to be.

--Provide opportunities for students to discuss or explain in writing their definitions of a myth, a legend, or a ballad and to offer explanations of how folklore is passed from generation to generation.

--Tell or read a variety of ethnic tales or legends in class.

--Arrange for singing demonstrations featuring guitar or other musical accompaniment.

--Provide opportunities for students to describe orally or in writing their individual ideas of the concept of the hero.

--Let students conduct research into their own ancestral cultural backgrounds in terms of the hero myth.

--Discuss the concept of a "universal" hero and ask students to list what they consider to be universal characteristics of the hero across cultures. Possible areas for exploration can include love of home, family, and country; hospitality; honor; truth; justice; immortality; courage; death; friendship; the pursuit of happiness; and attitudes toward "rules" and religion.

287

--Analyze some of the ways in which the concept of the hero has changed during important historical events.

--Analyze the roles ethnic backgrounds have played in shaping American myths and concepts of the hero.

--Identify a variety of cultural characteristics and conflicts of specific ethnic groups as revealed in representative legends, myths, ballads, and other forms of folklore.

--Provide opportunities for students to write or recite their own versions of myths, legends, or ballads.

--Plan field trips designed to study representative ethnic folklore.

--Analyze special performances of current popular music in terms of how it can reveal the modern-day concept of the hero.

--Use multimedia materials in the classroom to demonstrate a variety of ethnic folktales, myths, and ballads.

28. SUGGESTED ACTIVITIES FOR TEACHING CROSS-CULTURAL UNDERSTANDING

From *Teaching for Cross-Cultural Understanding*

--Present a comparative unit on ballads, folklore, music, art forms, drama, proverbs, games, super "heroes," or inventions featuring Hispanic, African, Asian, European and British examples along with mainstream American "models."

--Recognize or celebrate cultural holidays which may differ from mainstream traditions, showing how mainstream traditions are celebrated in different ways.

--Create opportunities for students to research, write about, or illustrate their own or another's cultural or ethnic history or unique experiences.

--Design activities which can show how the same historical event may have had a differing effect on a variety of ethnic or cultural groups.

--Teach a unit on "Will the Real Americans Please Stand Up?"

--Create opportunites for students to participate in role-playing exercises to learn, appreciate, and have empathy for a variety of cultural experiences and values.

--Create opportunities for students to learn a variety of dance steps, perhaps from one another.

--Ask students to write essays on "culture shock." Share newcomers' experiences in school newspapers, on bulletin boards, or in classrooms.

--Maintain a wide and varied collection of magazines, records, books, and graphics in the classroom along with materials directed towards the mainstream "audience."

--Collect, write about, or discuss newspaper and magazine current-events articles that demonstrate cross-cultural conflicts and misunderstandings.

--Learn about historical events, customs, values, and experiences along with how to prepare and enjoy a variety of ethnic foods.

--Use literary examples or values-clarification exercises to learn how to recognize and cope with one's own or another's perceptions, bias, prejudice, or behaviors that may be a hidden source of cross-cultural misunderstandings.

--Show and discuss such films as *Pacific Bridges* which dramatize or document immigration patterns and experiences of specific cultural groups. Design follow-up activities that help students relate experiences to their present-day experiences or compare them with other immigration patterns and experiences of other cultural groups.

--Plan thematic assemblies and special school "days" which feature a variety of cultural and individual interpretations, expressions, or experiences within the same theme, subject, or form.

--Conduct library and research activities and exercises designed to acquaint students with available multicultural materials and resources in the school's media center.

--Present a unit on popular American sports in terms of historical background, the acculturation process, and how a sport may reflect cultural differences in values or customs.

--Plan multicultural or international "potluck" socials which feature displays, programs, or other learning activities along with food.

--Present a laser-beam demonstration that compares various light and sound frequency patterns created by different forms of music: Hindu, jazz, rock, calypso, symphonic, ballads, bagpipes.

--Learn and write about a variety of American musical comedies with concentration on how they relate to events in American history, how they reveal social concerns or trends, how they express pluralistic conflicts and differences, and how they have "universal" mainstream appeal.

--Demonstrate a variety of flower-arranging styles, forms, or traditions and how they relate to mathematics, cultural customs and values, and conceptions of space.

--Present units, exercises, or lessons on how language evolves, how oral and written languages differ, and how a variety of cultural language groups have contributed to English language and speech patterns as spoken in America.

--Study the local community in terms of immigration patterns and how a variety of ethnic or cultural groups have contributed to and shaped the community.

--Actively involve students, parents, and members of the community in classroom activities as culture "consultants."

--Use a variety of teaching methods and strategies, other than the usual question-and-answer format, to help students adapt to a variety of learning styles which may have their origins in culturally determined patterns of behavior.

--Take field trips to local museums, exhibits, or festivals which demonstrate a variety of cultural experiences, values, or contributions. Design activities that help students to recognize, appreciate, understand, or value differences along with similarities.

--Teach the interview process to students. Create opportunities for students to interview family members, other students, or members of the community concerning their ethnic or cultural backgrounds or experiences.

--Plan a unit on advertising and cultural diversity.

--Present a unit on newspapers, using a variety of regional, local, and foreign newspapers to show how graphics and other elements of mass media reveal differences in customs, values, thinking patterns, and use of language.

--Create an in-class multicultural "learning" center featuring a variety of books, crafts, postcards, posters, games, displays, or student projects.

--Schedule a formal classroom debate on the subject of the "melting pot" vs. the "tossed salad" or assimilation vs. acculturation.

Present a unit on demographics and a comparison/contrast study of major U.S. cities or regions in terms of ethnic mix, cultural differences, and diversities along with a study of geographic, environmental, economic, government, or historical facts and perspectives. For example, a comparison survey of Los Angeles, Milwaukee, New York, New Orleans, Boston, and Chicago.

--Celebrate a different ethnic or cultural "month" throughout the school year. Example: Italian, Asian, African, Scotch-Irish, Latin American, Eastern European, Mexican, Arabic, Scandinavian, etc.

--Use TV situation comedy, dramatic, or action series to compare and contrast a variety of cultures and their media images. Show how they can reflect pluralism and how cultures and audiences vary according to ethnicity, generations, roles, interests, and economic status. Discuss TV presentations in terms of possible "romantic," stereotyped, or commercial distortions or misrepresentations.

--Present a unit or exercises on stereotyping, using examples from literature, art, advertising, TV, comic strips, or drama. For example, compare Shakespearean stereotypes with stereotypes in modern American films, plays, or comic strips.

--Have students write simulated TV programs based on a multicultural classroom or school settings. For instance, plots or situations based on a playground name-calling incident, a situation arising out of a teacher-student or a student-to-student difference or misinterpretation of what constitutes "cheating," "dishonesty," "responsibility," "pride," "courage," "racism," "friendship," or "independence."

--Base a writing unit on the concepts of "audience" and "point of view." Ask students to write two commercials or advertisements for the same product or school event--one to appeal to "special" audiences and one to a wide audience. How would the messages differ? What would appeal to one audience? What would offend or turn off another?

--Focus discussions, reading assignments, interviews, research, or writing on traditional and changing roles of women. How do roles, traditions, and values vary from culture to culture, from one ethnic or language group to the other, or within rural, small town, suburban, and city environments?

--Present a comparative literature, art, drama, or social studies unit on African, Greek, European, Asian, Indian, Norse, and Aztec masks. Show how masks are used in different ways universally; how they relate to fears of the known or unknown; how they can relate to prejudice; how they can be a source of cross-cultural concern, cultural shock or misinterpretations; how the word or concept of "mask" may mean different things depending on cultural or group experience. For instance, "taking off" and "keeping on" the mask can mean entirely different things to a jazz musician, an actor in a Noh drama, and a beauty contestant. Point out that masks are part of many cultural customs--for example, Halloween, Mardi Gras, Chinese New Year.

--Develop a creative or expository writing assignment around the theme of masks. Read students' themes out loud to show a variety of individual or cultural interpretations.

--Compare and contrast a variety of fabrics, clothing styles, designs, and materials in terms of how they reveal cultural symbols and historical national or ethnic experiences and how they reflect a variety of cultural life styles and values. Learn how clothing and fashion is often part of a national or individual "acculturation" process. Learn how and where fibers are grown or produced from a global or national perspective.

--Show how the need or desire for beverages, clothing, fabrics, or raw materials has shaped world history, economic markets, cultural development, cultural and national conflicts, and global interdependence.

--Develop a home economics, biology, social studies, or writing/research unit on "sugar and spice"--how and where spices or sugars are grown and produced, modern-day usages and availability, the "global" influence in the average American kitchen, the historical role spices have played in world civilization, exploration and conflicts, how various spices are used by different cultures, how specific spices are associated with various cultures, and how Americans have "acculturated" through spices.

--Conduct role-playing exercies or simulations based on foods, cultural differences, or bias against or for specific foods, meats, vegetables, or spices. For example, what would be likely to transpire if a Frenchman is served corn on the cob, a Hindu is served a hamburger, an American is served eel, or a Norwegian is served grits as an invited guest? Would they refuse? How? Why? How would the hosts encourage the guests to try the strange food? Would they? Should they? What bias, prejudice, beliefs, values are associated with food in a variety of cultural groups within the United States? Are they based on myth, popularized notions, or reality?

--Make cross-cultural comparisons of such customs as gift-giving procedures and table manners and explore how ideas about what is appropriate differ from culture to culture. For example, eating with the left hand in the lap is considered rude in many Hispanic cultures, whereas it is quite "proper" in Anglo cultures.

--Show how English as spoken in America is a combination of many languages and reflects many cultures. For example, show how the word origins of foods appearing on a typical fast-food restaurant menu reflect a wide linguistic and cultural diversity: hamburger (German), barbecue (Haitian), frankfurter (German), potato (South American), bun (Irish), mustard (French), sesame (African), catsup (Malay), relish (French), tomato (Mexican), onion (French), lettuce (French), coleslaw (Dutch), spaghetti (Italian), pizza (Italian), cereal (Greek), chowder (French), candy (Sanskrit), punch (India), coffee (Arabic), tea (China), cola (Africa), sugar (Persian), apple (Teutonic), tangerine (Africa), orange (Arabic), garlic (Old English), coconut (Spanish), vanilla (Spanish), chocolate (Mexican), strawberry (Anglo-Saxon), salt (Anglo-Saxon), pepper (East India).

Design activities to help students learn about or research the cultural or linguistic origin of "English" words they use every day; for example, patio, garage, veranda, apartment, kitchen, porch, plaza, highway, cul de sac.

--Ask bilingual students to point out words which are the same in English as they are in their native languages. Compile a list to post on a classroom bulletin board.

--Discuss concepts or single words which do not occur in all languages. For example, the words "pet" and "sophisticated" as Americans know them do not occur in Spanish. "Privacy" is a concept that seldom can be translated into other languages as a single word. Single-word translations into English do not exist for "simpatico," "*weltanschauung*," or the Oriental sense of "duty." The single word and concept for "snow" does not exist in Alaskan languages. Instead, a wide range of words are used to express conditions, qualities, and quantities that English speakers see only as "snow."

--Use literary examples to discuss dialects and the concept of "bidialectability": how dialects differ in languages other than English; how dialects differ from region to region, country to country, culture to culture; when and how dialects are enriching, rewarding, or a source of pride; how and when dialects distract or become a source of bias and prejudice either for or against a speaker; how dialects can create a "push" and "pull" internal conflict in individuals who seek to learn additional dialects or adapt their speech to another; how dialect can mean more than pronunciation and includes speech and conversation patterns, appropriate topics for conversations, the rate and number of pauses between words, or the range from high to low modulations.

--Present a unit on slang or jargon, perhaps in conjunction with career units. Study how each occupational, cultural, ethnic, or generational group contributes to popular language, has its own vocabulary, or has different connotations for words and phrases than does the "mainstream." Develop a series of vocabulary-building exercises based on the jargons of business, entertainment, education, trade, marketing, fashion, news media, or technology.

--Study a current newspaper or broadcast medium "style sheet" to learn current guidelines on taste and sensibilities in published or broadcast communications. Learn current guidelines for identification of race, sex, or ethnic background and preferred ways to use titles, names, and initials.

--Help develop students' critical reading and thinking skills in learning how to distinguish between fact and opinion and in identifying examples of bias, derogatory expressions, prejudice, stereotyping, ambiguity, illogical statements, erroneous conclusions, or generalization via extrapolation in literature, textbooks, or periodicals as well as in their own writing.

--Compare or contrast a variety of encyclopedia articles written in 1930, 1940, 1950, 1960, 1970, and 1977 on the same topic, region, or city. What cultural or historical information is stressed in each? What information is lacking? What is the bias or point of view of each article? What values, attitudes, or priorities have changed? What events have created change?

--Create opportunities for students to research and discuss current events involving cross-cultural issues, events, achievements, or conflicts in terms of the historical or cultural backgrounds and perspectives that have led to or contributed to the current events.

--Provide opportunities for students to interview or learn about "ordinary" people and their experiences along with the teaching for ethnic identity and appreciation through the "contributions" or "superheroes" approach. For example, invite several senior citizens to the classroom to discuss how, why, and when they immigrated or moved from the farm to the city or from the city to the suburbs or from one region to the next.

--Use an "incomplete story" motif or exercise to create student empathy with an understanding of a variety of immigration, migration, or emigration experiences. For example: "My name is ________________. On the way to _________________ in the year _______ I felt ____________. When we arrived at ______________ I felt _______________. I was ______ to see or hear __________________. Everyone around me seemed _________. That year was ________. Then we ________________. Now we/I __________." (Include forced and voluntary situations.)

--Plan a map-reading unit using local community or area maps. Create opportunities for students to learn about or research the origins of names of streeets, subdivisions, schools, libraries, parks, public buildings, or other landmarks. Which names reflect the environment? Which are named after events? Which are named after local citizens? Which are named after historical leaders? What do street names and names of landmarks reveal about the cultural diversity and ethnicity of a local community?

--Design a series of calisthenic exercises or movements based on a variety of unique cultural or ethnic dance steps.

--Present a unit on calculation, calculators, and binary numbers. Include a demonstration of how to use an abacus or a sorabon. Discuss how "counting" is often a function of culture--for instance, many American Indians count in groups of 20, based on fingers and toes; others use 10 fingers to count to 99. Many cultural differences exist concerning how to use the fingers to count to 10.

--View videotapes and films or act out classroom demonstrations with emphasis on how gestures vary from culture to culture and how gestures can be a source of cross-cultural miscommunication.

--Design classroom orientation, getting-to-know-you, or questionnaire activities for use at the beginning of the school year to enable students to exchange information about their travel or moving experiences, birthplace, or family immigration patterns--perhaps in conjunction with an expository writing exercise or an introduction to a textbook or unit.

Plan an industrial-arts or crafts unit on jewelry making or woodworking which demonstrates a variety of ways in which objects and arts can express cultural characteristics, symbols, or values.

--Demonstrate the variety of ethnic and cultural influences on what is known as colonial American crafts, furniture, or pottery.

Additional Resources

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29. TEACHING HISTORY FROM THE AMERICAN INDIAN PERSPECTIVE

From *Thus the Old Ones Have Taught*
Native Americans: A Commentary and
Guide for Teachers

Teaching history from the American Indian perspective is not a condescension to an ethnic minority. It is utilizing as a microcosm the controversies and dichotomies in American society which are represented in such different documents as the journals of the first European explorers and present day Congressional hearings. By using these as technical tools, a teacher can offer a relevant, contemporary curriculum from a unique historical perspective. In a country of over 200 million people, so many issues become clouded by varying facts and viewpoints it is difficult for students to grasp the concepts or see clearly the trends affecting life around them. The Indian community, small yet intact, provides a more understandable reference point.

To a teacher who is located adjacent to a reservation area or who has the benefit of Indian students in his or her classroom, the challenge can be very exciting. Indian groups span the panorama of American history in any given day. Tribes have traditional people whose lifestyle, philosophies, and perceptions of the world are very much the same as their ancestors who tended the American countryside for centuries prior to European incursion. Dramatically, at the other end of the spectrum are the tribes whose development includes usage of 21st century technology, manipulation of their economic resources into major corporate operations, and exertion of a political astuteness that would make Socrates and Plato smile. In between are a hundred different situations, each typifying separate eras of American history, all offering living texts and resources.

Santayana once said, "Those who do not know their history are doomed to repeat it." Students who are unaware of U. S. military and cavalry intervention as part of western expansion lose great insight into the military programs in Viet Nam. Similar parallels exist between the history of reservations and the proposed "reconstruction" foreign aid for Southeast Asia. For those interested in the CIA controversies, again, lessons become explicit in studying FBI involvement on reservations. The teacher, therefore, is hard pressed not only to help his Indian students understand how his tribe evolved to its present situation, but also to help his non-Indian students prepare to become well-rounded democratic citizens--the final product of public education. Unfortunately, the current exclusion of materials from different perspectives breeds prejudice and ignorance. The United States has suffered abroad because our diplomatic policy and public opinion have been formulated in vacuums of reformation. In the days, for example, when mainland China was considered a U. S. ally and friend, every missionary society and church group had study groups or programs bridging the cultural barriers. The subject became taboo in the classroom in the years following World War II until China's controversial admittance to the United Nations, which was preceded by fear and national controversy.

Because many Indian tribes are sovereign nations within our territorial boundaries, their history, both past and present, can be a vital addition to a classroom curriculum. Let us consider some of the topics and materials that can be applied to different subject areas and grade levels.

The most obvious lesson Indian history teaches us is that the history of America did not start the day Columbus found these shores. An entire civilization, made up of divergent societies in communication with one another from the Alaskan tundra to Argentina's Tierra del Fuego, was flourishing on the American continent as Jesus preached at Galilee, as the Magna Carta was signed, as the Mongol hordes swept through Russia, and as Marco Polo toured the Orient. Study of these groups shows how man has always been on the move, traveling intercontinentally sharing language, ideas, art, and music. The Pilgrims and other religious or economic apostles who fled their native lands in pursuit of another kind of social organization found a democracy so pure among the six Indian nations of the (now) New York area, that they modeled their founding document, the Articles of Confederation, upon it. Although every primary school child learns about the Articles, few study the basis of its origin. How that democracy evolved from the tribal decision-making process to a representative form of government provides many potential study topics for older students. Original writings of Thomas Jefferson and Ben Franklin, who were cognizant of the sophisticated organization of their Indian neighbors whom they used as reference points in their own intellectual struggles in shaping a new nation, provide excellent reading and discussion materials. Later, de Tocqueville's observations offer the insight of an impartial party as to the possible implications and outcomes of the clashes between the two societies. Lastly, the Indian Reorganization Act of 1934, which instituted representative government within Indian tribes, provides an historical synopsis of the evolution of democratic government within the United States, as well as offering a vantage point from which to start a study of present-day national Indian politics.

Land--that precious resource and its life-giving properties upon which the nation's economic life is based--provides another historical perspective. To teach young children about the traditional Indian lifestyles which were based upon the Indian's understanding of and compliance with the natural cycles around him, is to give them a firm base from which to understand present-day environmental controversies. It is ironic to note that aboriginal land practices or non-exploitive lifestyles belittled by the Western world for many years, are often the ones from which scientists, both natural and social, now draw their arguments. Traditional Indian herbs and medicines are yielding new answers for modern medicine. Even traditional foodstuffs are providing new resources to those concerned with the international food crisis. A poetically ironic note for Nevada students might be found in the well-known story of the near extinction of the buffalo. Buffalo steaks are now a gourmet specialty at Harvey's Wagon Wheel, a famous Lake Tahoe resort (non-Indian owned).

The fight for this land is the story of the United States. In each age, the history of each tribe has been affected by land acquisition from Russia, England, France, and Spain. It has also been intrinsically involved in the concept of manifest destiny, the railroad expansions, gold and silver strikes, and present-day searches for raw materials and minerals. All these historical phenomena contribute to American life.

Any teacher can look at his neighboring tribe and find a suitable lesson for every decade of that tribe's contact with the emerging American people and nation. This story does not end once the tribe was removed to a reservation. Major legislation regarding land ownership and use has affected tribal organization and economics ever since tribes were given artificial boundaries. The change from tribal (communal) lands to individual holdings (capitalistic) and back again heralds public controversy that has raged through each presidential administration. Resulting legislation has not yet answered society's question: "Should the Indian be isolated, made a farmer, assimilated or terminated?"

Not many persons ask the Indian himself. Fewer still publicize or quote the many learned, thoughtful writings of many Indian leaders who have graced the continent. To be a tribal leader meant to be a man among men, to have vision and insight, to be inspirational yet pragmatic. The legacy these men have left should not be denied to children acquiring appreciation of Jefferson's Declaration of Independence, of Lincoln's Gettysburg Address, or of Kennedy's Inaugural Address. The Presidential quotes we live by: "The only good Indian is a dead Indian," "Walk tall, carry a big stick," "Only peace with honor," do not always teach as well the tolerance and patience of other peoples--a beloved American principle--as do the sayings, "Do not judge another man until you have walked a mile in his moccasins," "Only the trees and mountains live long," "I will fight no more forever." The eroded Indian tradition of listening and honoring the voice of his elders could give comfort and example to a nation shocked by the treatment and condition of its senior citizens.

The study of the history of Indian arts and music, again, are intimately involved in American history. Pictorial arts and designs in handicrafts mirror the world of the people who designed them--depicting strangers in the land and often detailing emerging conflict. Songs and dances particularly reflect the growing intercourse with European society through the insertion of French, English, and Spanish words into indigenous tongues. The impact of missionary movements can be seen through the translation of Bible tales and Jesus stories into native languages. The internal conflicts wrought through the erosion of tribal religions are also captured in the poetry and lyrical laments that have become standard in the Indian repertoire.

While there are many published volumes on Indian arts, the best sources of information are usually local residents. This source is not confined to reservation areas. Urban communities often have a larger Indian population than rural areas.

If one of the major purposes of education is to prepare a student for personal daily living and participation as a citizen in our society, then a better understanding of the structure of our government is necessary. Current national apathy about political process and leadership, and yet outrage over fiscal irresponsibility in this or that program, strongly indicates that a comprehensive conception of the social and economic forces within our society, our history, has not been gained by our people.

It is not enough to know that there are three seats of power, each with a check and balance over each other. Nor is it enough to recognize that there are federal, State, and local entities of government. The five *w's, who, what, when, where,* or *why* (with apologies to *how*) are the essential guiding questions. Who created each branch or office of government? What is each division's purpose, scope, and function? When and where was each created and in what perspective (*why*)?

Most Indian people have a greater understanding of the U. S. Federal government than their better educated, non-Indian peers on the street. This is a result of having been a ward--or in trust status to the federal government--since the Constitution first mentioned Indian people. It also is a result of having been administered to as an entity within a department whose duty is to protect and preserve the natural wildlife and resources of this nation. While each of these topics is subject to debate, the end result is that Indian people, in fighting to obtain human services as U.S. citizens and protect their dwindling property, have had to learn to deal on very specific terms with each federal bureaucracy.

An Indian child at an early age is aware that he participates in a level of government seldom mentioned in standard texts. Tribal councils, by virtue of their legal duties and responsibilities, are comparable to county commissioners and town councils. They must legislate and enforce tribal ordinances and codes; they must maintain roads and other infrastructure; they must respond to the needs and wishes of their constituency while seeking to develop a viable economic base for their operation. Because Indian communities are generally not populous in nature, everyone knows everyone else's business. There is much more direct participation in the town meetings than in American communities where citizens are allowed to vote or forget to vote and complain. Local tribal leaders, then, are excellent visiting professors of government.

A meaningful program to teach the history of government structure would be to study the creation of each department on a theoretical level, and then study its programs in the local area. It is interesting to note that one of the most common complaints against Indian groups is that they "get everything." Yet each program or service from which a tribe may benefit, has a counterpart in "regular" government. Almost all "Indian programs" are modeled upon existing, though often underutilized programs of the present bureaucracy. The best text for this project is the Government Manual, a $6.25 paperback published by the U.S. Government Printing Office. The best resource people are local program officers. They can make a presentation to any age group; so this method is applicable to any grade level.

Hopefully, this brief essay will provide the reader a rationale and some examples for a creative approach to teaching American history. The only real cost is an investment of time and intellectual curiosity. The payoffs can be great. History is a living subject. Utilizing a chronological text, such as Bury My Heart at Wounded Knee, and local persons, teachers and their students can take an exciting trip through the ages and perhaps gain greater insight into their own future.

30. ACTIVITIES FOR TEACHING ABOUT ASIAN INDIANS

From *The Asian Indians in America:*
A Curriculum Resource Handbook for Teachers

Classroom activities are useful in helping students to learn about and from a particular culture. The specific activities suggested here are designed to create interest in the presence of the Asian-Indian community and to stimulate an awareness on the part of the students that they are enriched experientially because Asian Indians are here. These activities involve the students in the learning process by having them directly experience aspects of the Asian-Indian cultural heritage and, where possible, meet and talk with members of the Asian-Indian community. In addition, students can be encouraged to help the teacher, other students and themselves by doing research on particular topics. Starting with their own special interests in foods, coins, stamps, music, sports, and so forth, they can design their own projects or activities. Some suggested activities are described below.

1. Have students prepare an Ethnic Heritage Box. Assemble articles that represent the Asian-Indian culture, such as six yards of material or a sari; a box of cumin, coriander or ginger powder; a brass ashtray; a picture of Mahatma Gandhi; and a stick of incense. Other students could make similar boxes for different ethnic groups, and the class could discuss the use of these artifacts in the specific cultures. It could also lead into a discussion of the similarities and differences among the various ethnic groups in America or their different contributions to the society.

2. Bring a sari or six yards of material to class. Demonstrate the wrapping of a sari. Discuss its versatility and usefulness as a dress style.

Directions for Wearing a Sari

You will need an ankle-length petticoat with a tight waistband or a tight belt or rope, six yards of material, and a blouse, preferably short-sleeved.

1. Holding the sari on your left, tuck the plain end of the sari in at the waist. Continue bringing the sari edge around the left side of your body and tuck it in so it almost touches the first edge. On your left side, begin making pleats with the excess material. Make 10-15 one-inch pleats which you hold with the forefinger and little finger of your right hand. Then tuck the pleats in at the waist in front.

2. Take the remaining material around the body from left to right and up over the left shoulder. It should fall about halfway down your back and drape gracefully over your chest and left shoulder.

3. Have students look through American fashion magazines and make a list of materials and fashions that originated in India.

4. At a museum or from magazines, have students look for examples of Indian art, handicrafts, or design and present their findings in a report to the class.

5. Have a student report on Indian dance *mudras* (gestures). Have class learn how to make several gestures and give their meanings. Explain how the story in a dance is told through these gestures.

6. Using a record by Ravi Shankar, have students try to understand the basic composition of Indian music, called *raga*. Listen to several different *ragas*. Do they evoke different moods? Show pictures of Indian musical instruments. Compare *raga* music with a record by the Beatles or another rock group which has incorporated Indian instruments and instrumentation. Can students identify these in the records?

7. If you live in or close to a large city, inquire about any Asian-Indian organizations, temples, or festivals in your community. Often, such organizations sponsor Indian films or musical programs. Attend the activity and report about it to your class.

8. Plan a menu from one of the numerous books on Indian cooking published in the United States and describe the ingredients and cooking procedures of the various dishes to your class. Prepare one dish and bring it into the class for students to sample. If possible, make a few statements about Indian food regarding its regional diversity, degree of "hotness," the meaning of curry and curry powder, and the concept of vegetarianism.

9. Have students plan a trip to India. Choose the length of stay, seasons of the year, and modes of transportation to and within the country. Have students inquire about the costs, identify kinds of clothing needed, and describe the places they will see and souvenirs they might buy to bring back to America.

10. Set up a class travel bureau. Have students research the important cultural and historical places to visit in India and design posters and travel brochures.

11. Have interested students learn some yoga exercises through reading books, attending a hatha yoga class, or watching a hatha yoga class on television. Have students discuss the benefits of yoga and demonstrate basic postures and breathing techniques to the class. If possible, have them teach these to members of the class.

12. Have a sports enthusiast make an exhibit of sports and games that originated and/or are played in India today.

13. Plan an Asian-Indian Day. Many of the activities described above could be arranged as a "fair" for another class. Different stalls might offer exhibits and demonstrations of foods, modeling of a sari, yoga demonstrations, and advertisements of places in India to see.

14. Have students make lists of Indian goods, ideas, dress, vocabulary, etc., which originated in India and subsequently were diffused to other cultures. Update the list by describing present-day cultural borrowing by Americans. Have students bring samples to class if possible.

15. Using members of the Asian-Indian community as resource people, students could either "interview" a member of the community or invite the member to speak to the class. A whole range of topics is possible depending on the background of the speaker and the interests of the class. Students might ask about the visitor's early immigrant experiences and present-day life style.

16. If there are Asian-Indian students in the class or school or at a nearby college, they could act as resource persons. Possible topics might deal with a comparison of attitudes of first-generation immigrants with those of the second generation of Asian Indians growing up in America. Also contrast the resource person's attitudes and activities with those of the interviewer.

17. Have students interview an Asian-Indian adult, using the suggested questions for interviewing immigrants. Some of the students may wish to interview their own grandparents or immigrants of other ethnic groups and compare the immigrants' experiences.

Interview on Immigrants' Experiences

1. What did it feel like to leave your country?

2. What circumstances surrounded your decision to leave your homeland?

3. Describe the trip (mode of transportation, length of time, and so on).

4. What was your first impression of America?

5. What were the important things that happened in those early years?

6. What kinds of difficulties, if any, did you experience in those early years?

7. How did other Americans react to you?

8. Have your expectations of America been fulfilled?

9. In what ways have the experiences of your children growing up in America been different from your experiences as a first-generation immigrant?

31. THE FRENCH-CANADIAN FAMILY

From the *Franco-American Ethnic Heritage Studies Program*

To understand the Franco-American family, it is necessary to go back into history, in fact, to the year 1676 when the King of France (who had imposed obligatory marriage on all inhabitants of New France in 1659) provided an annual income of 300 pounds to all parents having ten or more legitimate children and promised twenty pounds to each of these children the day they would marry. Thus we know that France intended to increase the population of Canada by encouraging large families rather than by promoting immigration.

History is also very helpful in understanding the basic roles of behavior within today's Franco-American family. If we remember that the men were frequently absent from home to perform such tasks as that of clearing the land, of participating in important expeditions, of waging war, or of establishing fur trading posts as far west as the Great Lakes region and the Mississippi River valley, we can practically predict several results.

The role played by the mother increased greatly. She became the central figure of the family and has remained so for three centuries. She was and is still today the heart of the family. In her daily contacts with her children, she gave them constant affection. She taught them how to dress, how to eat, how to survive under very primitive conditions. She showed them good manners and gave them religious principles to follow. As she worked in the home and on the land, so she encouraged the boys and the girls to learn to do both.

The father who was away in the fields or the woods, in distant Indian villages or seeking game returned home with provisions for the family. He was, by French law and culture, the symbol of authority in the family. He was the family disciplinarian who inspired respect and sometimes fear. To the degree the government allowed it, it was his responsibility to make major

family decisions, such as where the family would settle and live, whether a child would pursue his/her studies and why, or when and whom the children were to marry.

In adapting to life in North America, women gradually played a more important role in family living. Consequently, families became less patriarchal than in the mother country. Women brought their widowed mothers to live with them or older couples yielded their farms to a married child who would henceforth care for them.

The needs of the times, the distance separating home from farm land or farm from farm taught the teen-ager to mature early, to work responsibly. Sometimes in this process, boys were allowed to join their fathers or uncles on expeditions and girls were allowed to assume some of their mother's responsibilities when she had to be away. We must also take into account that people lived much shorter lives then and that young people fell into a role of responsibility at a very early age.

The family thus became a creator of traditions and parents transmitted these family traditions to their children from generation to generation: hard work and thrift went hand in hand, as did respect for one's parents and for authority, be it civil or religious. Education was important but not always essential, though professional men would educate their sons to replace them.

The family became a universe of its own, with each member feeling an allegiance to all. The dispersion of 18,000 Acadian settlers in 1755 among other British provinces only served to reinforce this need of absolute cohesion. This tragedy awakened the French Canadian's determination to preserve his language and his religion against all external forces. The family identified very strongly with its parish as it became a symbol of resistance and of courage as well as of individual and collective survival.

The fall of Québec in 1759 strengthened this bond between parents and children, between family and parish. After more than two centuries of living in wide open spaces, the French-Canadian family suddenly found itself a stranger on its own continent. This first shock hardly prepared them for the second uprooting: the abrupt change from the quiet freedom of rural living to the aggressive enslavement of cities as the industrial revolution beckoned them to leave their farms in Québec for the factories of New England.

Some families came to the United States together. Others followed an older brother, two older sisters, an uncle perhaps. They came in a trickle as far back as 1763 but in thousands during the Civil War and more thereafter. And with them they brought their cultural values, their family traditions, their concept of what marriage should be: a means of procreation, yes, but also a means of providing security and protection for the young against a hostile world, an institution to develop moral principles, interdependence, and a better understanding of what love is. Physical love was usually very discreet though the French had always been accustomed to kissing, embracing or shaking hands.

For the newly arrived immigrant family, love implied personal sacrifice for the welfare of all. In practice, it often meant sharing a small apartment with eight or nine others, a room with three or four people. It may have been inconvenient by today's standards, but it provided for greater closeness within the family, a more intimate sharing of one's hopes and desires, joys or sorrows, accomplishments or disappointments.

This love and sharing spawned greater mutual respect for each one's individuality, a division of chores, a guarantee against isolation and loneliness, an interdependency which helped resolve many family problems through group decisions at mealtime after a hard day's work or on Sunday afternoons when families and friends gathered to enjoy each other's company. Group norms were most frequently established at church or in the home.

If unemployment and low salaries, poor working and living conditions, ethnic conflicts and an aggressive policy of assimilation failed to destroy the stability of the Franco-American family, World War II brought about the first significant changes. With many children in the service throughout the country and many of them eventually marrying outside their ethnic group, values changed accordingly within the families affected. Family traditions were modified, language fluency decreased and the cohesiveness of the family diminished with the sons or daughters moving away.

What the war failed to accomplish, American affluence attempted, but with only moderate success. If the most depressing reality of the PBS series "An American Family" is recorded as the "communication brownout" afflicting the entire family, such is not the case in the Franco-American family. In fact, it is not rare for someone to state that he has learned more psychology from his mother at home than from textbooks. It may be this strong desire the French have for individual freedom and expression, but Franco-American parents have almost instinctively been able to recognize the variety of characters in their children and they still try to develop socially desirable traits without stereotyping their children into one mold. One has only to read Kérouac's THE TOWN AND THE CITY to see how Madame Martin allowed for individual differences stretching from the truck driver to the ivy league intellectual among her eight children.

The parents' sense of adaptability and their flexibility in rapidly changing circumstances are as strong as their teachings on individual and group discipline, personal responsibility for one's actions and moral obligations to the family and to the community and the state. It is an affective bond that links parents and children together, even when there is disagreement or even separation.

The Franco-American family is, like many others, struggling to survive against all the encroachments of modern society. Of certain traditional values, the most difficult to maintain is probably that of the individual sacrificing himself or herself for the family (the "blood is thicker than water" motto) rather than yielding to the contemporary urge to achieve economic independence and to desert the family as soon as one can, for whatever reason.

Affluence within our industrialized society has brought about a deeper undermining of the Franco-American family than was expected. The Franco-American family is rapidly losing its tribal qualities. Though one can still rarely but occasionally find three and four, and even five generations under the same roof, grandparents or elderly parents are soon relegated to homes for the aged. Frequent family gatherings are scarce and are practically limited to weddings and funerals, and many of these are presently reduced to the barest minimum required to abide by the strictest code of family courtesy.

Fathers are losing ground as authority figures and working mothers have less time to shower affection upon their children who, in turn, tend to marry with less and less consideration for family approval. With the unlimited mobility money and cars give young people, families spend less and less leisure time together and even their vacations apart. Divorce rates among Franco-American families have not yet reached the national scale but they are increasing. Young couples have fewer children and spend even less time with these than their parents spent with them.

While some seek a solution to their problems in material wealth and comfort, many Franco-American teen-agers still try to maintain some family traditions: many attend school or college, work at part-time jobs, and try to help with chores at home. And those who try to maintain communication lines open with their parents have mostly found the effort rewarding.

By and large, Franco-American parents still believe that their children will preserve their cultural heritage though it will be modified. After all, did they not somewhat alter many traditions they inherited from their own parents and doesn't each generation? And if they have forgotten many a French or Canadian song that was centuries old, might not sons or daughters prefer a toast in English rather than in French at their wedding?

Franco-American parents sometimes appear to be stern and severe; yet they can be most joyful, tolerant and understanding. They avoid the stereotype which states that children are constantly in a state of rebellion. And their children sense this and do not consider them exclusively as agents of repression. Within their family traditions, both prefer compromise and democracy to anarchy and loneliness.

Attempts are constantly made to bridge the gaps between each and every member of the family because the Franco-American is still fundamentally a person easily moved by love and affection, by sincerity and integrity, by reciprocity and stability, by idealism and freedom, regardless of age or generation. That is why the cultural heritage of the Franco-American is not truly threatened. It is merely being revitalized as it is re-evaluated in the light of new demands, additional pressures and undying commitments in our pursuit of happiness.

PROJECTS

1- Prepare a psychohistory of your grandparents or of an older Franco-American by asking four or five of their friends to give you information about them when they were young people. If you prefer to use a tape recorder, you may do so.

2- Prepare a genealogigal tree and see how many generations in your family you can trace. Try to include supplementary information on your aunts and uncles and their families for a more complete picture.

3- Interview ten families in your neighborhood to inquire as to how many sons and daughters in the 13 to 19 year old bracket do some kind of work with their father or mother respectively. What are their ages, what work is involved, why do they do it, and how many hours a week do they spend at it?

4- Check your local papers for the County Superior Court reports on divorces in the last ten years and report on the general yearly increase and the percentages of each ethnic group.

5- Ask Franco-American grandparents what family traditions they would like to have their grandchildren uphold; then ask Franco-American parents the same question and report your findings to the class.

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DESCRIPTIONS OF ADDITIONAL RESOURCES

32. *Migrant Heritage Studies Kit* (multimedia kit)

This kit contains print and nonprint resources to help communities and students become more aware of migrant farmworkers. The kit consists of four components, which first provide an overall picture of the migrant farm labor scene in the United States and then present a more detailed view of three ethnic migrant groups: black Americans, Algonquin Indians, and Mexican Americans. The kit contains four slide/tape presentations, articles, pamphlets, and other written materials. The concepts of culture, poverty, ruralness, migration, powerlessness, and discrimination are taught through many and varied activities which help students "to step into the shoes of the migrants." The activities described in the teacher's guide can be set up in learning centers or as whole-group activities. The guide also contains directions for using the kit with adult groups.

Available for two-month loan from the Migrant Heritage Studies Project, P.O. Box 7126, Geneseo, NY 14454 ($50.00).

33. *Lost and Found: A Search for Our Ethnic Heritage* (16mm color film or videocassette)

Lost and Found is based on the premise that many Americans feel alienated because of "sameness." This 30-minute film suggests that one solution to this problem is to establish a sense of ethnic identity. Interviews with three generations of Americans are presented in the film. First-generation immigrants describe how they felt about leaving their homeland and arriving in America. Second-generation Americans describe their ethnicity as something to be hidden from others and forgotten by themselves. Third-generation persons indicate that ethnicity is important because it helps one establish roots and a sense of identity. The interviews are combined with films from the 1930s, still photographs from the turn of the century, and reenactments of crucial ethnic experiences.

Available from Dick Roberts Film Co., 48 W. 10th St., New York 10011 ($350.00 for film, $275.00 for videocassette).

34. *Tribute to Africa* (film), by Reed Erskine et al.; and *Religion: Three Systems of Belief*; *Architecture: Shapes of Habitation*; *Nation Building: Nigeria and Zaire*; and *Craftsmen: Their Continuing Tradition* (slide/cassette presentations)

The 16mm film, *Tribute to Africa*, introduces students to West and Central Africa and describes their contemporary and traditional cultures in both urban and rural settings. It is accompanied by an information guide. Each of the four slide/cassette presentations consists of 80 slides focused on a specific aspect of African culture: religion, architecture, nation building (Nigeria and Zaire), and craftsmen. The museum is planning to revise the slide shows; however, they are currently available as noted below.

Available from Ethnic Heritage Studies Program, Frederick Douglass Museum of African Art, 316-318 A St. NE, Washington, DC 20002 (film $65.00, slide/cassette presentations $85.00 each or $315.00 for set).

35. *Teaching About Ethnic Heritage* (teaching unit), by Gary R. Smith and George G. Otero

This teaching unit, vol. 1 in the Ethnic Heritage Series, can help upper-elementary and secondary students understand ethnicity, identity, and heritage. Using 18 activities, students trace their origins, assess the importance of ethnicity in their own lives, and document ethnic diversity in their community. The activities can be used as supplementary activities in social studies courses or as a two-week intensive program on ethnic heritage.

Available from Materials Distribution, Continuing Ethnic Heritage Project, Center for Teaching International Relations, University of Denver, Denver, CO 80210 ($5.95). Also available from ERIC (ED 139 708, 97 pp: MF $0.83, PC $6.32; plus postage).

36. *The Neglected Dimension: Ethnicity in American Life* (textbook), by Philip Rosen

Although this text is designed to be used by college students, many of the lessons could be used in high school classrooms. The book is divided into five sections: "Ethnicity and Our Identity," "Ethnicity as Expressed in Neighborhoods," "Ethnicity as Expressed in Organizational Life," "Ethnicity as Expressed in Political Behavior," and "Ethnicity and the Role of Ethnic Groups Remain Controversial." Each section contains exercises, readings, attitude surveys, and discussion questions.

Available from University of Notre Dame Press, Notre Dame, IN 46556 ($12.95 hardbound, $6.95 paperbound).

II. ASSESSMENT AND DESIGN MATERIALS

Many of the Title IX ethnic studies projects focused on how programs could be improved to include multiethnic content and teaching. Some projects designed assessment instruments for examining the school climate, teacher behavior, and classroom materials. Many of these same projects went on to develop materials which were prescriptive in nature--designed to change a program or materials or teacher behavior, once problems were assessed. In addition, several projects developed resources for use by educators in implementing effective multiethnic education programs.

The materials in this section are organized into two groups: resources for assessment and resources for curriculum design.

Assessment Materials

Introduction 293

Contents (detailed descriptions) 293

37. The Multiethnic Education Program Evaluation Checklist . . .295

38. Needs Assessment Survey .303

39. Telephone Directory Activity 313

40. Ethnic Studies Materials Analysis Instrument, Short Form . .317

41. Procedure for the Analysis of Multicultural Curriculum Materials 321

Curriculum Design Materials

Introduction 331

Contents (detailed descriptions) .331

42. Guide for Multicultural Education: Content and Context . . .335

43. Terms and Concepts 345

44. Emerging Axioms of Multicultural Education 349

45. Do's and Don't's for Teachers in Multicultural Settings . . .353

46. Developing a Multicultural Preschool Environment 357

47. Meeting With Parents 359

48. Materials and Resources for Teaching Ethnic Studies: An Annotated Bibliography (description only) 367

49. Harvard Encyclopedia of American Ethnic Groups (description only) 367

50. Pluralism in a Democratic Society (description only) 367

51. Guide to Ethnic Museums, Libraries and Archives in the United States (description only) 367

52. Ethnicity: A Conceptual Approach (description only) 368

53. Ethnic Statistics: A Compendium of Reference Sources and Ethnic Statistics: Using National Data Resources for Ethnic Studies (description only) 368

ASSESSMENT MATERIALS

Materials in this section can be used to assess the school program, the ethnic composition of the school neighborhood, and curriculum materials being used in the schools.

From a position statement on curriculum guidelines for multiethnic education developed by the National Council for the Social Studies, we have taken the "Multiethnic Education Program Evaluation Checklist," designed to rate the school program in 23 different areas. An alternative assessment instrument developed by the Mesa (Arizona) Public Schools is based on a generalized list of possible concerns related to societal differences in the classroom.

A 1978 project for Colorado school librarians conducted by the Social Science Education Consortium produced the telephone-directory activity, designed to help educators identify the various ethnic groups present in the school and surrounding neighborhood.

The use of bias-free curriculum materials which contain accurate content about ethnic groups is extremely important in multicultural education. Two materials-analysis instruments have been included in this section.

CONTENTS

Sample Project Materials

No.	Title	Project	Availability	Page
37.	"The Multiethnic Education Program Evaluation Checklist," from *Curriculum Guidelines for Multiethnic Education* (1976)	Ethnic Studies Curriculum Guidelines National Council for the Social Studies 3615 Wisconsin Ave. NW Washington, DC 20016	From project (48 pp.; $2.50) From ERIC (ED 130 931: MF $0.83, PC $3.32; plus postage)	295
38.	"Needs Assessment Survey," from *Societal Differences in the Classroom* (1977)	Ethnic Heritage Study Program Curriculum Information Center Mesa Public Schools 14 W. Second Ave. Mesa, AZ 85201	From project (free)	303
39.	"Telephone Directory Activity," from *Ethnic Studies Handbook for School Librarians*, by Frances Haley et al. (1978)	Ethnic Studies Project for School Librarians Social Science Education Consortium 855 Broadway Boulder, CO 80302	Social Science Education Consortium (67 pp.; ISBN 0-89994-232-6; $5.00) From ERIC (ED 167 460: MF $0.83, PC $6.32; plus postage)	313

No.	Title	Project	Availability	Page
40.	"Ethnic Studies Materials Analysis Instrument, Short Form," from *Ethnic Studies Materials Analysis Instrument* (1976)	Analysis and Dissemination of Ethnic Heritage Studies Curriculum Materials Social Science Education Consortium 855 Broadway Boulder, CO 80302	Social Science Education Consortium (24 pp; ISBN 0-89994-179-6; $1.95) From ERIC (ED 128 279: MF $0.83, PC $1.82; plus postage)	317
41.	"Procedure for the Analysis of Multicultural Curriculum Materials," from *Guide for Multicultural Education: Content and Context* (1977)	California Ethnic Heritage Program California Department of Education 721 Capitol Mall, Room 634 Sacramento, CA 95814	Publication Sales California Department of Education P.O. Box 271 Sacramento, CA 95802 (26 pp.; $1.25) From ERIC (ED 146 099: MF $0.83, plus postage; paper copy not available)	321

37. THE MULTIETHNIC EDUCATION PROGRAM EVALUATION CHECKLIST

From *Curriculum Guidelines for Multiethnic Education*

RATING				GUIDELINES
Strongly ⟷ Hardly at all				
				1.0 Does ethnic pluralism permeate the total school environment?
				1.1 Is ethnic content incorporated into all aspects of the curriculum, preschool through grade twelve and beyond?
				1.2 Do instructional materials treat ethnic differences and groups honestly, realistically, and sensitively?
				1.3 Do school libraries and resource centers have a variety of materials on the histories, experiences, and cultures of many different ethnic groups?
				1.4 Do school assemblies, decorations, speakers, holidays, and heroes reflect ethnic group differences?
				1.5 Are extracurricular activities multiracial and multiethnic?
				2.0 Do school policies and procedures foster positive interactions among the different ethnic group members of the school?
				2.1 Do school policies accommodate the behavioral patterns, learning styles, and orientations of those ethnic group members actually in the school?
				2.2 Does the school provide a diversity of instruments and techniques in teaching and counseling students of different ethnic groups?
				2.3 Do school policies recognize the holidays and festivities of different ethnic groups?
				2.4 Do school policies avoid instructional and guidance practices based on stereotyped and ethnocentric perceptions?
				2.5 Do school policies respect the dignity and worth of students as individuals *and* as members of ethnic groups?

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RATING				GUIDELINES
Strongly ⟷ Hardly at all				
				3.0 Are the school staffs (administrative, instructional, counseling, and supportive) multiethnic and multiracial?
				3.1 Has the school established and enforced policies for recruiting and maintaining multiethnic, multiracial staffs?
				4.0 Does the school have systematic, comprehensive, mandatory, and continuing multiethnic staff development programs?
				4.1 Are teachers, librarians, counselors, administrators, and the supportive staff included in the staff development programs?
				4.2 Do the staff development programs include a variety of experiences (such as lectures, field experiences, curriculum projects, etc.)?
				4.3 Do the staff development programs provide opportunities to gain knowledge and understanding about different ethnic groups?
				4.4 Do the staff development programs provide opportunities for participants to explore their attitudes and feelings about their own ethnicity and others'?
				4.5 Do the staff development programs examine the verbal and nonverbal patterns of interethnic group interactions?
				4.6 Do the staff development programs provide opportunities for learning how to create and select multiethnic instructional materials and how to incorporate ethnic content into curriculum materials?
				5.0 Does the curriculum reflect the ethnic learning styles of students within the school?
				5.1 Is the curriculum designed to help students learn how to function effectively in different cultural environments and master more than one cognitive style?
				5.2 Do the objectives, instructional strategies, and learning materials reflect the cultures and cognitive styles of the different ethnic groups within the school?
				6.0 Does the curriculum provide continuous opportunities for students to develop a better sense of self?
				6.1 Does the curriculum help students strengthen their self-identities?

RATING				GUIDELINES
Strongly ⟷			Hardly at all	
				6.2 Is the curriculum designed to help students develop greater self-understanding?
				6.3 Does the curriculum help students improve their self-concepts?
				6.4 Does the curriculum help students better understand themselves in the light of their ethnic heritages?
				7.0 Does the curriculum help students to understand the wholeness of the experiences of ethnic groups?
				7.1 Does the curriculum include the study of societal problems some ethnic group members experience, such as racism, prejudice, discrimination, and exploitation?
				7.2 Does the curriculum include the study of historical experiences, cultural patterns, *and* social problems of different ethnic groups?
				7.3 Does the curriculum include both positive and negative aspects of ethnic group experiences?
				7.4 Does the curriculum present ethnics as active participants in society *and* as subjects of oppression and exploitation?
				7.5 Does the curriculum examine the diversity within each ethnic group's experience?
				7.6 Does the curriculum present ethnic group experience as dynamic and continuously changing?
				7.7 Does the curriculum examine the experiences of ethnic group people instead of focusing exclusively on the "heroes"?
				8.0 Does the curriculum help students identify and understand the ever-present conflict between ideals and realities in human societies?
				8.1 Does the curriculum help students identify and understand the value conflicts in problematic situations?
				8.2 Does the curriculum examine differing views of ideals and realities among ethnic groups?
				9.0 Does the curriculum explore and clarify ethnic alternatives and options within American society?
				9.1 Does the teacher create a classroom atmosphere reflecting an acceptance of and respect for ethnic differences?
				9.2 Does the teacher create a classroom atmosphere allowing realistic consideration of ethnic alternatives and options?

RATING				GUIDELINES
Strongly <——>			Hardly at all	
				10.0 Does the curriculum promote values, attitudes, and behaviors which support ethnic pluralism?
				10.1 Does the curriculum help students examine differences within and among ethnic groups?
				10.2 Does the curriculum foster attitudes supportive of cultural democracy and other democratic ideals and values?
				10.3 Does the curriculum reflect ethnic pluralism?
				10.4 Does the curriculum present ethnic pluralism as a vital societal force that encompasses both potential strength and potential conflict?
				11.0 Does the curriculum help students develop decision-making abilities, social participation skills, and a sense of political efficacy needed for effective citizenship?
				11.1 Does the curriculum help students develop the ability to distinguish facts from interpretations and opinions?
				11.2 Does the curriculum help students develop skills in finding and processing information?
				11.3 Does the curriculum help students develop sound knowledge, concepts, generalizations, and theories about issues related to ethnicity?
				11.4 Does the curriculum help students develop sound methods of thinking about ethnic issues?
				11.5 Does the curriculum help students develop skills in clarifying and justifying their values and relating them to their understanding of ethnicity?
				11.6 Does the curriculum include opportunities to use knowledge, valuing, and thinking in decision-making on ethnic matters?
				11.7 Does the curriculum provide opportunities for students to take action on social problems affecting ethnic groups?
				11.8 Does the curriculum help students develop a sense of efficacy?
				12.0 Does the curriculum help students develop skills necessary for effective interpersonal and interethnic group interactions?
				12.1 Does the curriculum help students understand ethnic reference points which influence communication?
				12.2 Does the curriculum help students try out cross-ethnic experiences and reflect upon them?

RATING				**GUIDELINES**
Strongly <——>			**Hardly at all**	
				13.0 Is the multiethnic curriculum comprehensive in scope and sequence, presenting holistic views of ethnic groups, and an integral part of the total school curriculum?
				13.1 Does the curriculum introduce students to the experiences of persons of widely varying backgrounds in the study of each ethnic group?
				13.2 Does the curriculum discuss the successes and contributions of members of some group in terms of that group's values?
				13.3 Does the curriculum include the role of ethnicity in the local community as well as in the nation?
				13.4 Does content related to ethnic groups extend beyond special units, courses, occasions, and holidays?
				13.5 Are materials written by and about ethnic groups used in teaching fundamental skills?
				13.6 Does the curriculum provide for the development of progressively more complex concepts, abilities, and values?
				13.7 Is the study of ethnicity incorporated in instructional plans rather than being supplementary or additive?
				14.0 Does the curriculum include the continuous study of the cultures, historical experiences, social realities, and existential conditions of ethnic groups with a variety of racial compositions?
				14.1 Does the curriculum include study of several ethnic groups?
				14.2 Does the curriculum include studies of both white and nonwhite groups?
				14.3 Does the curriculum provide for continuity in the examination of aspects of experience affected by race?
				15.0 Are interdisciplinary and multidisciplinary approaches used in designing and implementing the multiethnic curriculum?
				15.1 Are interdisciplinary and multidisciplinary perspectives used in the study of ethnic groups and related issues?
				15.2 Are approaches used authentic and comprehensive explanations of ethnic issues, events, and problems?

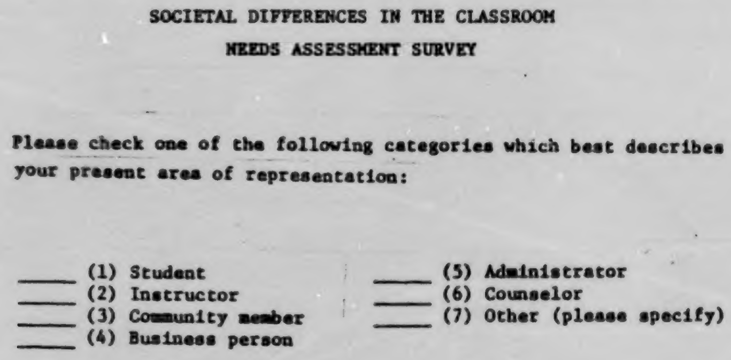
RATING				GUIDELINES
Strongly ⟷ Hardly at all				
				16.0 Does the curriculum use comparative approaches in the study of ethnic groups and ethnicity?
				16.1 Does the curriculum focus on the similarities and differences among ethnic groups?
				16.2 Are matters examined from comparative perspectives with fairness to all?
				17.0 Does the curriculum help students to view and interpret events, situations, and conflict from diverse ethnic perspectives and points of view?
				17.1 Are the perspectives of different ethnic groups represented in the instructional program?
				17.2 Are students taught why different ethnic groups often perceive the same historical event or contemporary situation differently?
				17.3 Are the perspectives of each ethnic group presented as valid ways to perceive the past and the present?
				18.0 Does the curriculum conceptualize and describe the development of the United States as a multidirectional society?
				18.1 Does the curriculum view the territorial and cultural growth of the United States as flowing from several directions?
				18.2 Does the curriculum include a parallel study of the various societies which developed in the geo-cultural United States?
				19.0 Does the school provide opportunities for students to participate in the aesthetic experiences of various ethnic groups?
				19.1 Are multiethnic literature and art used to promote empathy for people of different ethnic groups?
				19.2 Are multiethnic literature and art used to promote self-examination and self-understanding?
				19.3 Do students read and hear the poetry, short stories, novels, folklore, plays, essays, and autobiographies of a variety of ethnic groups?
				19.4 Do students examine the music, art, architecture, and dance of a variety of ethnic groups?
				19.5 Do students have available the artistic, musical, and literary expression of the local ethnic communities?
				19.6 Are opportunities provided for students to develop their own artistic, literary, and musical expression?

RATING				GUIDELINES
Strongly ⟷			Hardly at all	
				20.0 Does the school foster the view of ethnic group languages as legitimate communication systems?
				20.1 Are students taught about the nature of languages and dialects?
				20.2 Is the student taught in his or her dominant language or dialect when needed?
				20.3 Does the curriculum explore the role of languages and dialects in self-understanding and within and among ethnic groups?
				20.4 Are the language policies and laws within the United States studied from political perspectives?
				21.0 Does the curriculum make maximum use of local community resources?
				21.1 Are students carefully involved in the continuous study of the local community?
				21.2 Are members of the local ethnic communities continually used as classroom resources?
				21.3 Are field trips to the various local ethnic communities provided for students?
				22.0 Do the assessment procedures used with students reflect their ethnic cultures?
				22.1 Do teachers use a variety of assessment procedures which reflect the ethnic diversity of the students?
				22.2 Do teachers' day-to-day assessment techniques take into account the ethnic diversity of the students?
				23.0 Does the school conduct ongoing, systematic evaluations of the goals, methods, and instructional materials used in teaching about ethnicity?
				23.1 Do assessment procedures draw on many sources of evidence from many sorts of people?
				23.2 Does the evaluation program examine school policies and procedures?
				23.3 Does the evaluation program examine the everyday climate of the school?
				23.4 Does the evaluation program examine the effectiveness of curricular programs, academic and non-academic?
				23.5 Are the results of evaluation used to improve the school program?

38. NEEDS ASSESSMENT SURVEY

From *Societal Differences in the Classroom*

Directions: This questionnaire incorporates a generalized list of possible areas of concern or needs within the public schools. In the appropriate box under the heading "Extent," please indicate (to your knowledge) the EXTENT to which problems in each of the areas have occurred--that is, how often you have perceived problems in each of the listed areas of concern. In a similar manner, in the approriate box under "Importance," please indicate the IMPORTANCE of the problems encountered in each of the areas of concern. That is, the importance of the problem to the success of societal understanding in the public schools. A problem may occur frequently; however, you may feel that the occurrence is not very important. On the other hand, problems that occur infrequently may have extreme importance to cultural understanding within the school system.



SOCIETAL DIFFERENCES IN THE CLASSROOM
NEEDS ASSESSMENT SURVEY

Please check one of the following categories which best describes your present area of representation:

_____ (1) Student
_____ (2) Instructor
_____ (3) Community member
_____ (4) Business person
_____ (5) Administrator
_____ (6) Counselor
_____ (7) Other (please specify)

Areas of Concern	Extent					Importance				
A Need To:	(1) Occurs Very Frequently	(2) Occurs Frequently	(3) Occurs Sometimes	(4) Occurs Rarely	(5) Never Occurs	(1) Is Extremely Important	(2) Is Important	(3) No Opinion	(4) Is of Little Importance	(5) Is not Important At All
Examine teacher behavior with students of various ethnic groups. (Example: disparities in teacher praise and encouragement.)										
Examine in depth academic achievement in reading, math, and written communication of students of different ethnic groups.										
Examine the need for an awareness of cultural differences by students, including their own ethnicity as well as that of others.										
Evaluate the student's appreciation of his/her own culture and the teacher's culture, and to begin the process of seeing other cultures as complementary rather than contradictory ways of organizing his/her social world.										
Evaluate the teacher's appreciation of his/her own culture and to begin the process of seeing other cultures as complementary rather than contradictory ways of organizing his/her social world.										
Analyze the curriculum to see if there is continuous opportunity for students to develop improved self-concepts.										

Areas of Concern	Extent					Importance				
A Need To:	(1) Occurs Very Frequently	(2) Occurs Frequently	(3) Occurs Sometimes	(4) Occurs Rarely	(5) Never Occurs	(1) Is Extremely Important	(2) Is Important	(3) No Opinion	(4) Is of Little Importance	(5) Is not Important At All
Examine the need for increasing and maintaining communication between teachers and parents of various backgrounds.										
Research and discuss the meaning of holidays and traditions of ethnic groups as part of the curriculum.										
Determine if there is a need to increase minority teachers, not only in schools highly populated by that minority, but in mixed groups.										
Determine the need for bilingual education, in addition to cultural awareness.										
Develop a community resource file of ethnic organizations and resources for use in the classroom (dancers, singers, speakers).										
Determine ways to encourage minorities to develop talents (sports, arts, music, etc.).										
Examine the necessity for deemphasizing stereotyping of minority groups.										
Examine the feasibility of conducting surveys to determine areas of student interest and needs.										

Areas of Concern	Extent					Importance				
A Need To:	(1) Occurs Very Frequently	(2) Occurs Frequently	(3) Occurs Sometimes	(4) Occurs Rarely	(5) Never Occurs	(1) Is Extremely Important	(2) Is Important	(3) No Opinion	(4) Is of Little Importance	(5) Is not Important At All
Determine the need for inservice training for teachers in areas of multicultural counseling, introduction to multilanguages, etc.										
Determine the feasibility of teachers enrolling in college courses such as multicultural counseling, introduction to multilanguages, etc.										
Determine the feasibility of "testing out" of classes to meet graduation requirements.										
Determine the need for special educational programs for ethnic minority students.										
Examine the extent to which teachers are aware of distinctive language differences that affect the students' achievement in the classroom.										
Determine if minority students are being channeled into certain educational directions.										
Determine if there is a lack of knowledge by parents as to their rights in regard to the schools.										
Determine the extent of minority parent involvement in curriculum planning.										

Areas of Concern	Extent					Importance				
A Need To:	(1) Occurs Very Frequently	(2) Occurs Frequently	(3) Occurs Sometimes	(4) Occurs Rarely	(5) Never Occurs	(1) Is Extremely Important	(2) Is Important	(3) No Opinion	(4) Is of Little Importance	(5) Is not Important At All
Determine if special educational classes are meeting the needs of minority students.										
Assess district multi-cultural resources available for classroom instruction.										
Assess the awareness of teachers as to the use, availability, and location of multicultural reference materials.										
Determine if the school environment imposes a feeling of failure on the part of minority students.										
Assess the availability of Mesa Central-type classes, equipment, and instructors at existing schools.										
Determine the need for increased career education opportunities for minority students.										
Determine the extent of community awareness of minority education problems.										
Determine any alternatives to grade retention for students with severe language problems.										
Examine methods of individualizing instruction for minority students.										

Areas of Concern	**Extent**					**Importance**				
A Need To:	**(1) Occurs Very Frequently**	**(2) Occurs Frequently**	**(3) Occurs Sometimes**	**(4) Occurs Rarely**	**(5) Never Occurs**	**(1) Is Extremely Important**	**(2) Is Important**	**(3) No Opinion**	**(4) Is of Little Importance**	**(5) Is not Important At All**
Determine the extent to which minority students' ideas and viewpoints are accepted and used in the classroom.										
Determine particular ways to encourage and help minority students to remain in school.										
Evaluate attitudes of teachers toward ethnic groups.										
Determine if the teacher is aware that a child may possibly be getting a different set of values from home than at school.										
Determine if there is a need for cultural awareness programs for parents.										
Determine the feasibility of involving teachers with some minority community functions in an effort to create more community awareness.										
Examine textbooks at all grade levels to determine if there are any cultural deficiencies or biases.										
Examine the curriculum (social studies) to determine the extent to which the contributions by cultural/ethnic groups are included.										

Areas of Concern	Extent					Importance				
A Need To:	(1) Occurs Very Frequently	(2) Occurs Frequently	(3) Occurs Sometimes	(4) Occurs Rarely	(5) Never Occurs	(1) Is Extremely Important	(2) Is Important	(3) No Opinion	(4) Is of Little Importance	(5) Is not Important At All
Determine if activities pertaining to ethnicity are available for children.										
Develop an interethnic committee to search for and develop instructional materials which are balanced, reliable, and accurate in their portrayal of the contributions of minority groups to the culture of the United States.										
Examine current instructional materials and methods to determine how they are being used, if they are being misused, or both.										
Examine what educational models are available for effective classroom teaching about ethnicity.										
Determine if an ethnic studies approach can reduce intergroup tensions in schools and community.										
Examine the goals in ethnic studies to see if they relate to self-image and positive intergroup relations.										
Determine what the district policy is concerning curriculum matter relating to ethnic studies or group identity.										

Areas of Concern	Extent					Importance				
A Need To:	(1) Occurs Very Frequently	(2) Occurs Frequently	(3) Occurs Sometimes	(4) Occurs Rarely	(5) Never Occurs	(1) Is Extremely Important	(2) Is Important	(3) No Opinion	(4) Is of Little Importance	(5) Is not Important At All
Determine the possibility of integrating ethnic studies curriculum content into existing courses and textbooks.										
Examine the need to incorporate data and experiences from domestic ethnic cultures into the regular program which is pursued by the majority of students.										
Determine if the appropriate school services are identifying and helping students who have a multitude of problems and barriers (low income, nutrition, health and hygiene, instruction and speech).										
Determine the need for developing sound models, analytic and experience-based, which focus upon both understanding the processes of culture and participating in them.										
Examine the curriculum for instances of insensitivity to "cultures."										
Examine the need to design techniques for examining the extent to which teachers from various ethnic groups behave differently (e.g., with parents, students).										

Areas of Concern	Extent					Importance				
A Need To:	(1) Occurs Very Frequently	(2) Occurs Frequently	(3) Occurs Sometimes	(4) Occurs Rarely	(5) Never Occurs	(1) Is Extremely Important	(2) Is Important	(3) No Opinion	(4) Is of Little Importance	(5) Is not Important At All
Determine the feasibility of teaching physical education teachers traditional ethnic dances which can be incorporated into the P.E. program.										
Examine the awareness and attitudes of ethnic community toward the "total" community.										
Examine the attitudes of ethnic teachers toward teaching personnel and services.										
Evaluate the language in tests to determine if nondiscriminatory language is being used.										

39. TELEPHONE DIRECTORY ACTIVITY

From *Ethnic Studies Handbook for School Librarians*

Step 1: Surnames. Thumb through the white pages of your telephone directory and concentrate on the surnames you see. When you spot a surname that reminds you of a certain ethnic group, jot it down along with the name of the ethnic group you think it represents. Continue this procedure for about ten minutes. If your telephone directory is very large, you might want to divide the white pages into sections and assign each section to a different person.

A good aid for attempting to identify groups by ethnic surnames is the book *American Surnames*, by Elsdon C. Smith, which contains historical background on more than 2,000 surnames. (This 1969 hardbound publication is available for $9.95 from the Chilton Book Company, Sales Service Department, 201 King of Prussia Road, Radnor, Pennsylvania 19089.)

Surname	No. of Listings	Ethnic Group

What hypotheses about ethnic groups in your community can you make from the surnames?

Step 2: Social Service Organizations. Locate the heading "Social Service Organizations" in your Yellow Pages. Jot down the names of the ethnic groups that have the largest number of listings.

Ethnic Group	No. of Organizations

What hypotheses about ethnic groups in your community can you make using the listings under "Social Service Organizations"?

Step 3: Restaurants. Locate the section in your Yellow Pages labeled "Restaurants." Examine the restaurant listings and advertisements (watch for the kinds of food they serve) and jot down the ethnic groups represented in the listings.

Ethnic Group	No. of Restaurants

What hypotheses about ethnic groups in your community can you make using the listings under "Restaurants"?

Step 4: Physicians and Dentists. Locate listings for "Physicians" and "Dentists" in your Yellow Pages. Which ethnic groups can you identify from the surnames of the people listed?

Ethnic Group	No. of Listings

What hypotheses about ethnic groups in your community can you make from examining the surnames under "Physicians" and "Dentists"?

Step 5: Other Evidences. Thumb through the Yellow Pages slowly. What other evidences of ethnic influence do you find?

Step 6: Summary of Findings. Does the information obtained through this activity correspond with what you know about the ethnic makeup of your community? Explain.

40. ETHNIC STUDIES MATERIALS ANALYSIS INSTRUMENT--SHORT FORM

From *Ethnic Studies Materials Analysis Instrument*

GENERAL INSTRUCTIONS FOR USING THE ETHNIC HERITAGE MATERIALS ANALYSIS INSTRUMENT

The analysis instrument is designed to aid classroom teachers who are preparing curriculum for ethnic studies by providing them with an instrument for analyzing the educational soundness and ethnic accuracy of materials. It is hoped that the instrument will enable teachers to avoid materials which unfairly or inaccurately portray ethnic groups and to select instead materials which are high in quality and well-suited to class needs.

The questions asked in the analysis instrument require a scaled response. A typical scale is shown below.

/___/___/___/___/___/___/___/   /___/
0 1 2 3 4 5 6   NA
Inaccurate   Accurate

The analyst is asked to check the number on this scale that he or she feels best answers the question.

FORMAT

1. Do the materials show and discuss different ethnic groups relating to each other, or are groups shown in isolation?

/___/___/___/___/___/___/___/
0 1 2 3 4 5 6
Shown together   Shown separately

2. Do the materials show actual examples of the language/dialect of the ethnic group?

/___/___/___/___/___/___/___/
0 1 2 3 4 5 6
No examples   Many examples

3. Do the materials emphasize actual photographs and pictures rather than illustrations?

/___/___/___/___/___/___/___/
0 1 2 3 4 5 6
Many illustrations   Many photographs

REALISM AND ACCURACY

4. How accurate are the historical facts presented in the material?

/____/____/____/____/____/____/____ /

0 1 2 3 4 5 6

Inaccurate Accurate

5. Do major omissions distort the historical accuracy of the materials?

/____/____/____/____/____/____/____ /

0 1 2 3 4 5 6

Major omissions Comprehensive

6. How free of bias is the overall content of the materials?

/____/____/____/____/____/____/____ /

0 1 2 3 4 5 6

Biased Free of bias

7. To what extent do the materials stereotype members of the ethnic group?

/____/____/____/____/____/____/____ /

0 1 2 3 4 5 6

Much stereotyping No stereotyping

8. Do the materials portray a diversity of life styles within the ethnic group?

/____/____/____/____/____/____/____ /

0 1 2 3 4 5 6

One life style Diversity of life styles

9. Is the ethnic group presented from only one viewpoint or from many points of view?

/____/____/____/____/____/____/____ /

0 1 2 3 4 5 6

One viewpoint Many viewpoints

10. To what extent do the materials portray the influence of the ethnic group on life in the United States?

/____/____/____/____/____/____/____ /

0 1 2 3 4 5 6

No portrayal of influence Extensive portrayal of influence

11. Do the materials emphasize the ethnic group's heroes to the exclusion of its average members?

/___/___/___/___/___/___/___ /

0 1 2 3 4 5 6

Hero-dominated — Hero-free

DEVELOPMENT OF INTERCULTURAL UNDERSTANDING

12. To what extent do the materials promote student understanding of the universality of human joys and problems?

/___/___/___/___/___/___/___ /

0 1 2 3 4 5 6

Do not promote — Actively promote

13. To what extent do the materials promote the concept of assimilation (groups "melting" together in society until they become indistinguishable)?

/___/___/___/___/___/___/___ /

0 1 2 3 4 5 6

Emphasis on assimilation — No emphasis on assimilation

14. To what extent do the materials promote the concept of ethnic pluralism (groups living together in harmony and mutual respect while maintaining separate identities)?

/___/___/___/___/___/___/___ /

0 1 2 3 4 5 6

No emphasis on pluralism — Emphasis on pluralism

15. To what extent do the materials promote students taking pride in their own ethnic groups?

/___/___/___/___/___/___/___ /

0 1 2 3 4 5 6

Do not promote — Actively promote

16. To what extent do the materials promote student appreciation of all ethnic groups?

/___/___/___/___/___/___/___ /

0 1 2 3 4 5 6

Do not promote — Actively promote

OVERALL EVALUATION

17. In general, how sound is the substantive content of these materials?

/___/___/___/___/___/___/___ /

0 1 2 3 4 5 6

Sound — Unsound

18. In general, how innovative are these materials?

/___/___/___/___/___/___/___ /

0 1 2 3 4 5 6

Traditional — Innovative

19. In general, of what quality are the physical and technical presentations of the materials?

/___/___/___/___/___/___/___ /

0 1 2 3 4 5 6

Poor quality — Excellent quality

20. In general, to what degree would you recommend these materials be used?

/___/___/___/___/___/___/___ /

0 1 2 3 4 5 6

Not recommended — Highly recommended

41. PROCEDURE FOR THE ANALYSIS OF MULTICULTURAL CURRICULUM MATERIALS

From *Guide for Multicultural Education: Content and Context*

The best use of the instruments contained in this section is as a training aid to prepare teachers and other persons concerned with education to understand and internalize certain criteria relating to multiethnic and multicultural curricula. Once the teachers and others have attained that understanding and internalizing, they will probably not continue to complete the forms for every book or other material under consideration. The length and detail of the instruments are necessary to identify sequentially the concerns believed to be essential to the process of ethnic heritage curriculum analysis.

Preliminary Screening Form

The preliminary screening form is to be used in determining whether an item of curriculum material (guide, lesson plan, book, film, filmstrip, record, tape, or other medium) seems, on brief examination, to justify full analysis or whether it should be rejected at the outset. The screening form requires only a sampling of contents and format and should take little time to complete.

Curriculum Analysis Questionnaire

The ethnic heritage curriculum analysis questionnaire is specific and detailed. It is intended to provide the basis for a recommendation as to the use of an item in ethnic heritage instruction. The questionnaire requires a full review of the contents and format and should be completed by at least two reviewers before any action is taken. Whenever possible the review should include testing the material in a classroom. Before using the analysis questionnaire, the reviewer should become thoroughly familiar with its parts and with the explanation given. Then the reviewer should examine the material thoroughly, perhaps taking notes, before answering any questions.

The analysis questionnaire (as well as the preliminary screening form) has been designed to be used with a variety of types of curriculum materials. Not every question or criterion will apply in every case. If a question is not applicable, the reviewer should so indicate. The analysis questionnaire is to be filled out sequentially; therefore, the reviewer should begin with the items on the first page. He or she should be aware of the following characteristics of the questions:

Questions 1 through 6 are concerned with the instructional purpose and design as stated by the author or publisher and as indicated by the title page, preface, or introduction.

Question 7 is concerned with the physical quality and characteristics of the material.

Questions 8 through 17 deal with the ethnic perspective of the material; that is, the treatment of specific racial and ethnic groups. The questions should be answered on the basis of a total impression of the material.

Questions 18 through 30 deal with the multiethnic perspective; that is, the manner in which the material may be used to teach interrelationships in a society that values social, ethnic, and cultural pluralism. The questions should be answered on the basis of a total impression of the material.

Questions 31 through 39 are concerned with evidence of biases that may limit the usefulness of the material; teacher materials and the extent of necessary teacher preparation; and techniques that may exist for assessing student progress in reaching instructional objectives.

Questions 40 through 45 are summary in nature. They provide for a general evaluation of the material and a final recommendation as to its use in ethnic heritage studies.

It is expected that the reviewer will examine the material itself whenever necessary to clarify a judgment and that the spaces for comments will be used whenever a "yes" or "no" answer requires qualification or extension. Examples and page numbers or other citations should be given as often as possible, especially if the completed form is to be used in the process of decision making by a school or agency or in the writing of annotations.

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Curriculum Materials for Ethnic Heritage Programs
Preliminary Screening Form

This preliminary screening form is to be used in determining whether an item of curriculum material (guide, lesson plan, book, film, filmstrip, record, tape, or other medium) seems, on brief examination, to justify full analysis or whether it should be rejected at the outset. Only a sampling of contents and format is required. No item will be accepted for final analysis that does not meet all of the four criteria given in this screening form.

Title	Date of publication
Author	Preliminary reviewer (print name)
Publisher or source	Date of this review

1. Relevance (check [✓] yes or no):

The item should appear relevant to the teaching of the ethnic heritage of one or more minority groups (e.g., Native Americans, black Americans, Asian Americans/Pacific Islanders, Mexican Americans, other Latin Americans or Spanish Americans, Portuguese Americans, Jewish Americans) and/or to teaching about cultural diversity and pluralism in America.

	Yes	No
a. Does the content include a discussion of one or more minority groups within the United States?		
b. Do the pictures or illustrations clearly portray minority persons, places, or cultures?		
c. Are persons (or animals representing persons) of clearly different ethnicity portrayed in close, beneficial interpersonal relationships (e.g., as husband and wife, as friends, as work partners)?		
d. Are characteristics portrayed in a way likely to counteract stereotyping (e.g., dark skin color shown as desirable, poor people shown as worthy and contributing)?		
e. Does the content portray clearly the advantages of diversity among individuals or groups?		
f. Is there other specific evidence of appropriateness to ethnic heritage education? If so, specify under "Remarks."		

2. Appropriateness (check [✓] yes or no):

The item should be appropriate to one or more grade levels from kindergarten through grade six.

	Yes	No
a. Is the vocabulary level appropriate for the intended grade level(s)?		
b. Is size of print and format appropriate for the intended grade level(s)?		

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3. Standards of quality (check [✓] yes or no):

The text, illustrations, format, and general style should meet standards high enough that the use of the item can be recommended.

	Yes	No
a. Are those features clearly appropriate to the intended purpose?		
b. Is the presentation clear?		
c. Is the item durable and not too expensive?		
d. Is the aesthetic quality good?		

4. Nondiscriminatory content (check [✓] yes or no):

The author(s) should avoid any reference that may be construed as grossly hostile, prejudiced, discriminatory, or adverse to any ethnic group.

	Yes	No
a. Do pictures or illustrations portray members of a minority group in nondemeaning ways (unless a mitigating explanation is given; e.g., slaves presented as human, not faceless and subservient)?		
b. Does the textual matter avoid negative allusions to minority persons (including demeaning terms) without mitigating explanation?		

Reviewer's recommendation:

Recommended for full review ____________

Not recommended for full review ____________
(Give reasons under "Remarks.")

Remarks

____

____

____

____

____

____

____

____

____

Curriculum Materials for Ethnic Heritage Programs

Curriculum Analysis Questionnaire

This specific and detailed curriculum analysis questionnaire requires a full review of the contents and format of each item. A questionnaire for each item under review should be completed independently by at least two reviewers before any action is taken. Each reviewer should read the material carefully, perhaps taking notes, before answering any questions. Then the form should be filled out completely and sequentially. Use the spaces for comments whenever a "yes" or "no" answer requires qualification or extension. Give examples and page numbers or other citations wherever possible. Whenever feasible, the review should include testing the material in the classroom.

This analysis is intended to provide the basis for a recommendation as to the use of an item in ethnic heritage instruction.

Title		Date of publication
Author(s)		Reviewer (print name)
Publisher or source		School
Edition (If part of a series, give title.)		School district
Content area	Grade level(s)	Date of this review

If correlated with course of instruction, specify:

Setting (check all applicable):

☐ Urban ☐ Suburban ☐ Rural

Type:

☐ Guide ☐ Lesson plan ☐ Book ☐ Film ☐ Record/tape

☐ Other (specify)________________________________

Production:

☐ Commercial ☐ Student ☐ Teacher ☐ School district

Length (pages or time)______________ **Year produced** ______________ **Available from source?** ______________

How may copies be obtained?________________________________ **Price**__________

This analysis is based upon (check all applicable):

☐ Review of student material ☐ Review of teacher material ☐ Use in own classroom

☐ Observation of use in another classroom ☐ More extensive testing

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Instructional Purpose and Design:

1. Describe the general content and format of the material:

2. What is the instructional purpose of the work (e.g., to improve communication skills, to facilitate understanding of diverse groups, and so forth) as stated by the author or publisher?

3. What is its recommended role in the curriculum (e.g., basic textbook, supplementary unit, and so forth) as stated by the author or publisher?

4. What is its target population (e.g., grade level, ability level, socioeconomic status, and so forth) as stated by the author or publisher?

5. What organization(s) or group(s) sponsored the development of the material?

6. What specialists were consulted in the development of the material (e.g., representatives of ethnic groups, representatives from different geographic areas, experts in different disciplines)?

Physical Characteristics of the Material:

7. Describe in detail the quality of the physical characteristics of the material (e.g., paper, binding, print, pictures or illustrations, recordings, labeling, manageability of parts, auxiliary materials needed but not supplied, and so forth):

Ethnic Perspective (Use spaces to check [✓] or comment.)	Native American	Black American	Asian American/ Pacific Islander	Mexican American	Other Latin or Spanish American	Portuguese American	Jewish American
8. Are these racial and ethnic groups included in the material?							
9. Are these groups mentioned frequently and integrated into the material?							
10. Does the material show the unique experiences and characteristics of these groups within the United States?							
11. Are these groups shown as diversified and heterogeneous, with individuals portrayed in diverse life situations and occupations?							
12. Are group members portrayed in a negative, patronizing, or stereotyped manner? Cite examples and give page numbers.							
13. Are members of these groups portrayed as active or problem-solving?							
14. Are the contributions of these groups to society presented or discussed?							
15. Are the problems faced by these groups presented or discussed?							
16. Does the material provide perspectives of and expressions by members of these groups?							
17. Does the material provide a fair and accurate portrayal of these groups?							

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Multiethnic Perspective (check [✓] and comment):

	Yes	No	N/A
18. Are opportunities provided for students to examine in depth the values, beliefs, points of view, and/or experiences of one or more ethnic groups? ____________________ ____________________			
19. Is the student encouraged to develop and examine his/her own opinions and values regarding ethnic diversity? ____________________ ____________________			
20. Does the material foster appreciation of ethnic and cultural diversity as a positive value? ____________________ ____________________			
21. Are activities and experiences other than those common to the mainstream culture or white middle class included? ____________________ ____________________			
22. Does the treatment of ethnic groups show them as participating in the mainstream culture? ____________________ ____________________			
23. Are persons of different ethnic groups shown as interacting as equals? ____________________ ____________________			
24. Are interrelationships among ethnic groups demonstrated? ____________________ ____________________			
25. Is the United States portrayed as having been developed by diverse groups in a pluralistic way? ____________________ ____________________			

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	Yes	No	N/A
26. Is the United States portrayed as a nation of differing groups that sometimes compete or conflict with each other? ____________________ ____________________			
27. Is the subject of prejudice or discrimination against ethnic groups portrayed or discussed? ____________________ ____________________			
28. If inequities are portrayed, are the causes of inequities clearly presented? ____________________ ____________________			
29. Are the cultural differences of ethnic groups shown as having their own value and as making contributions to society? ____________________ ____________________			
30. Is the material consistent throughout in portraying different ethnic groups fairly and accurately? ____________________ ____________________			
Biases in the Material (check [✓] and comment): 31. Does the material reflect any religious bias? ____________________ ____________________			
32. Does the material reflect any sex bias? ____________________ ____________________			
33. Are any other biases apparent that would make the material less useful (e.g., sectional, occupational, socioeconomic, role stereotypes, or physical stereotypes)? ____________________ ____________________			

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	Yes	No	N/A
Teacher Materials (check [✓] and comment): 34. Does the teacher's guide or lesson plan help the teacher clarify the material for the student? (If deficiencies exist in the student material, does the teacher material make up for such defects?) ____________________ ____________________			
35. Are the activities appropriate to the material and the suggested student population? (Would they also be appropriate to differing ethnic, cultural, or socioeconomic groups?) ____________________ ____________________			
Teacher Preparation (check [✓] and comment): 36. Before this material is used for the first time, would the teacher have to spend a long time preparing for use? (How long? Would special training be needed?) ____________________ ____________________			
37. Would using the material on a day-to-day basis require much preparation time by the teacher? (How much?) ____________________ ____________________			
Evaluation Techniques (check [✓] and comment): 38. Does the material provide any method of assessing the students' prior knowledge? ____________________ ____________________			
39. Does the material provide any method of assessing the progress made by the student or his/her current knowledge? (Do these evaluation techniques cover only the basic subject matter, only his/her concepts of ethnic heritage, or both?) ____________________ ____________________ ____________________ ____________________			

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	Yes	No	N/A
Summary (check [✓] and comment): 40. Does the material appear to make use of the correct methods, scope, and sequence to achieve the instructional goals and objectives of the author?			
41. Do the suggested activities promote a multiethnic, multicultural perspective?			
42. Do the evaluation techniques appear to be sufficient? (Do they measure the degree to which the student has mastered the goals and objectives of the material?)			
Final Recommendation (check [✓] and comment): 43. Do you recommend the use of the material? If so, for what instructional purposes?			
44. Do you have reservations about the use of this material? If so, please explain.			

45. Please justify your final recommendation. (You may wish to do so by comparing this material with other materials on the same theme.)

347

CURRICULUM DESIGN MATERIALS

From *Guide for Multicultural Education: Content and Context*, deveoped by the California Department of Education, we have selected an introductory article that explains in detail how one must look at the total school program in order to implement multicultural education. From the same publication, we have excerpted an article which is helpful in defining such terms as multicultural education, ethnic studies, and minority studies.

"Emerging Axioms of Multicultural Education," prepared by the Arlington (Virginia) Public Schools, and "Some Do's and Don't's for Teachers in Multicultural Settings" from the Metro Ministry of Springfield, Ohio, are checklists which will be useful to persons involved in multicultural program design.

St. Patrick's Day Care Center of San Francisco has prepared a book on cultural diversity in early childhood education for use in teacher training. One section, "Developing a Multicultural Preschool Environment," describes how to set up a classroom so that the environment reflects the multicultural nature of our society. The final selection in this section, which contains guidelines for conducting a parents' meeting, is taken from *Modules for Teacher Trainers*, developed by the Institute for Urban and Minority Education at Teachers College.

CONTENTS

Sample Project Materials

No.	Title	Project	Availability	Page
42.	"Guide for Multicultural Education: Content and Context," from *Guide for Multicultural Education: Content and Context* (1977)	California Ethnic Heritage Program California Department of Education 721 Capitol Mall, Room 634 Sacramento, CA 95814	Publication Sales California Department of Education P.O. Box 271 Sacramento, CA 95802 (26 pp.; $1.25) From ERIC (ED 146 099: MF $0.83, plus postage; paper copy not available)	335
43.	"Terms and Concepts," from *Guide for Multicultural Education: Content and Context* (1977)	California Ethnic Heritage Program California Department of Education 721 Capitol Mall, Room 634 Sacramento, CA 95814	Publication Sales California Department of Education P.O. Box 271 Sacramento, CA 95802 (26 pp.; $1.25) From ERIC (ED 146 099: MF $0.83, plus postage; paper copy not available)	345

Curriculum Design Materials

No.	Title	Project	Availability	Page
44.	"Emerging Axioms of Multicultural Education," by Edwina K. Lake, from *Teaching for Cross-Cultural Understanding* (1978)	Teaching for Cross-Cultural Understanding Arlington Public Schools 1426 N. Quincy St. Arlington, VA 22207	From project (275 pp.; limited number available free) From ERIC (ED 182 228: MF $0.83, PC $18.32; plus postage)	349
45.	"Do's and Don't's for Teachers in Multicultural Settings," from *A Multicultural Curriculum Manual*, by Ida L. Williams et al. (1976)	Springfield Program in Cultural Enrichment Metro Ministry 22 E. Grand Ave. Springfield, OH 45506	From project (106 pp.; $5.00)	353
46.	"Developing a Multicultural Preschool Environment," from *Cultural Diversity in Early Childhood Education: Teacher Training Manual* (1978)	Cultural Diversity in Early Childhood Education: Teacher Training Project St. Patrick's Day Care Center 366 Clementina St. San Francisco, CA 94103	From project (133 pp.; $3.00) From ERIC (ED 175 538: MF $0.83, PC $7.82; plus postage)	357
47.	"Meeting With Parents," by Wendy Gollub, from *Modules for Teacher Trainers: Implementing Multi-Cultural Social Studies in Elementary Schools* (no date)	Teacher Training Module for Implementing Multi-Ethnic Social Studies in Elementary Schools Institute for Urban and Minority Education Teachers College, Columbia University 525 W. 120th St., P.O. Box 75 New York, NY 10027	From ERIC (ED 152 923: MF $0.83, PC $27.32; plus postage)	359

Descriptions of Additional Resources

No.	Title	Project	Availability	Page
48.	*Materials and Human Resources for Teaching Ethnic Studies: An Annotated Bibliography* (1976)	Analysis and Dissemination of Ethnic Heritage Studies Curriculum Materials Social Science Education Consortium 855 Broadway Boulder, CO 80302	See entry	367
49.	*Harvard Encyclopedia of American Ethnic Groups* (1980)	Harvard Ethnic Encyclopedia Harvard University Press 1350 Massachusetts Ave. Cambridge, MA 02138	See entry	367

No.	Title	Project	Availability	Page
50.	*Pluralism in a Democratic Society*, edited by Melvin M. Tumin and Walter Plotch (1977)	Task Force to Define Cultural Pluralism to Develop and Test Strategies for Its Effective Teaching Anti-Defamation League of B'nai Brith 315 Lexington Ave. New York, NY 10016	See entry	367
51.	*Guide to Ethnic Museums, Libraries and Archives in the United States*, by Lubomyr R. Wynar and Lois Buttlar (1978)	Preserving the Cultural Heritage: Ethnic Museums, Art Galleries and Libraries in the United States Research Office Kent State University Kent, OH 44242	See entry	367
52.	*Ethnicity: A Conceptual Approach*, edited by Daniel E. Weinberg (1976)	Ethnic Heritage Studies Development Program Cleveland Public Schools 1380 E. Sixth St. Cleveland, OH 44114	See entry	367
53.	*Ethnic Statistics: A Compendium of Reference Sources* and *Ethnic Statistics: Using National Data Resources for Ethnic Studies* (1978)	National Ethnic Statistical Data Curriculum Materials Guidance Service Data Use and Access Laboratories 1601 N. Kent St., Suite 900 Arlington, VA 22209	See entry	367

42. GUIDE FOR MULTICULTURAL EDUCATION CONTENT AND CONTEXT

From *Guide to Multicultural Education: Content and Context*

The United States of America is a nation of individuals with roots throughout the world and a society of many racial, ethnic, language, and cultural heritage groups. Understanding and appreciation of that fact and the development in every student of self-esteem, pride, and respect for the dignity and worth of all people are among the goals of social science education. Multicultural education takes the process a step further to the recognition and appreciation of diversity within the teaching content of every discipline and in the context of the whole life of the school.

Contrary to the idea of a "melting pot" or of a single model of American culture arrived at through assimilation, the governing idea of multicultural education is that cultural pluralism potentially enriches the quality of life for all Americans. The coexistence of diverse individuals and groups is recognized as a positive factor in a pluralistic society.

Needs and Goals

Multicultural education can benefit all students, but it must not be made tame and bland by glossing over conflicts of values and beliefs. It must deal honestly with differences as well as with similarities. It must be based on reality, not on stereotypes of root cultures or ethnic characteristics. In addition to addressing the cognitive, affective, and skill needs of all students, it must address the special needs of minorities.

Minority and Majority Needs

Social and cultural groups facing the same challenges in life develop similar responses which are embodied in their customs and traditions. On the other hand, each may have had unique experiences or may have been treated differently by other groups in the society, with resulting differences in their heritage.

Racial and ethnic minority students often are at a disadvantage because of their isolation from other students. For many of them, the influence of social and economic deprivation and the cumulative effects of discrimination are reinforced by such isolation. The physical and cultural heritage of the visible minorities in this country has not been dealt with adequately in the various curricula or in the professional development of teachers and other school staff.

White majority-group students also are at a disadvantage. They need realistic opportunities for experience and interaction with minority-group peers and minority-group staff. Every group has something to teach the others. In the absence of opportunities to learn together, socialization is limited, stereotypes of superiority and inferiority are perpetuated, and distrust and suspicion of those who are different increase.

In numbers, nearly one-third of the 4 million students in California public schools are members of racial and ethnic minority groups. More than 200,000 are non-English-speaking or limited-English-speaking. The visible minorities—American Indian, black, Asian, Hispanic—are concentrated in certain places. More than one in five of all California students attend schools predominantly of minority composition. In those schools are three-quarters of all the blacks, nearly half of all the Hispanics, and more than half of all the minority-group students in the state. Many other schools have few minority students or none at all. Nearly 42 percent of white majority-group children attend schools in which fewer than 10 percent of the students are from minority groups.

With racial or ethnic isolation in so many schools, opportunities for integrated education are limited. The obstacles to desegregation will take years to overcome. Therefore, the need exists for planned learning experiences which are designed to prepare all students and school personnel—intellectually, emotionally, and socially—to participate on equal terms in a culturally diverse society.

An Interdisciplinary Process

Multicultural education is an interdisciplinary process designed to ensure the development of cultural awareness, recognition of human dignity, and respect for each person's origins and rights. The process is meant to promote understanding and acceptance of differences as well as similarities between and among groups. This educational process is not a substitute for desegregation. It should be adapted to function in any school regardless of the school's racial and ethnic composition.

Multicultural education embraces cultural pluralism, bilingual and cross-cultural education, ethnic and sex-role studies, desegregation and integration of students and staff, community involvement, and intergroup and human relations education. It requires preservice and inservice training to enable teachers, counselors, and administrators to relate effectively to students with diverse learning styles and to meet the educational needs of all children. It is an evolving, dynamic process with several related goals.

Goals for Every School

Self-concept and attitudes toward school and learning will be equally positive in students of all racial, ethnic, and cultural groups and of both sexes.

Academic achievement of students of both sexes and of all racial, ethnic, and cultural groups will match or exceed accepted norms.

Multiethnic, multicultural activities will be developed in which curriculum materials, teacher attitudes, and teaching procedures provide each child with an opportunity to understand and to develop pride in his or her own identity and heritage and to understand, respect, and accept the identity and heritage of other groups in the classroom and in society.

Educators of diverse racial, ethnic, and cultural groups and of both sexes will be integrated throughout the staff of the school so that the opportunity structure is open to all equally. This implies that educators from all groups will be recruited and come to hold statuses and play roles at all levels.

Goals for Racially and Ethnically Diverse Schools

Students of both sexes and of all racial, ethnic, and cultural groups will be integrated into the social system of the school so that students of all groups hold comparable statuses and play comparable roles. This means that children of all groups will come to perceive each other as peers and friends and that the distribution of valued statuses and roles in the school will be similar for all groups.

Fathers and mothers of children of all racial, ethnic, and cultural groups will be integrated into the life of the school so that they hold comparable statuses and play comparable roles in school-related organizations and activities.[1]

The School

Teachers and other school staff have a professional responsibility to create and maintain learning situations in which multicultural education will flourish. Governing boards and administrators have the responsibility to provide the necessary authority and resources. The total school environment must be supportive or the teachers' words may be contradicted by the teachers' behavior which students may perceive to be prejudiced, discriminatory, or hostile to cultural pluralism.

Establishing an interdisciplinary educational process that will provide instruction and counsel to students of many cultures without favor, prejudice, or invidious distinctions requires consideration of the rationale for multicultural teaching, the characteristics of a supportive school environment, the elements to be included in a plan, and the steps to be taken in developing the program.

Assumptions in Developing the Program

The rationale for development of a multicultural approach to education is based on certain assumptions. Among these are the following:

- Societal conditions and trends require that public school education adopt the goals of ethnic and cultural pluralism.
- The "melting pot" concept, wherein the objective was the assimilation and the effacement of cultural diversity, no longer governs.
- Elimination of "ethnic illiteracy" is vital to the promotion of democratic ideals.
- The school is the critical public agency in the process of educating for a diverse society; the challenge and responsibility of achieving quality in that process are not being met.

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[1] *PRIME* (Program Research in Integrated Multi-ethnic Education) *Report: Measuring Integrated Education in Elementary Schools* (Rev. 1973). Jane R. Mercer, principal investigator. Riverside, Calif.: University of California at Riverside, 1973.

- The school must become the partner of the community; within the community are elements that are essential to multicultural education.

A Setting in Which Education is Multicultural

The principal characteristics of a school in which multicultural education will be effective are the following:

Cultural pluralism permeates the total school environment.

Multiethnic content is included in all aspects of the curriculum at each grade level.

Instructional materials are accurate, realistic, and sensitive in their treatment of ethnic groups.

Libraries and resource centers contain a variety of materials on the history, experience, and culture of many ethnic groups.

Assemblies, decorations, celebrations, and observances reflect the differences and similarities of ethnic groups.

Resource persons and speakers are representative of many ethnic groups.

Extracurricular activities are multiracial and multiethnic.

Policies and practices foster cooperative and friendly interaction among members of different ethnic groups.

The system accommodates the values, behavioral patterns, and learning styles of those ethnic groups represented at the school.

The school uses diverse instruments and techniques in teaching and counseling students of different ethnic groups.

Instructional and guidance practices are not based on stereotypic or ethnocentric perceptions.

The dignity and worth of each student are respected.

The holidays, festivities, and observances of different ethnic groups are recognized.

Administrative, instructional, counseling, and support staffs are multiethnic, multicultural, and multilingual.

The policy and practice are to recruit and maintain such staffing.

The staff is structured at administrative, supervisory, and other levels to reflect the ethnic and racial character of the community.

A systematic program is used to involve community representatives in the development, implementation, and evaluation of an affirmative action program in employment of staff.

The program of multicultural staff development is systematic, comprehensive, and continuing.

Appropriate training is provided for teachers, librarians, counselors, administrators, and support staff.

Staff development includes a variety of types of experiences (e.g., lectures, field projects, and curriculum development).

Opportunities are provided for one to gain knowledge and understanding of different ethnic groups.

Opportunities are provided for participants to explore attitudes and feelings about their own ethnicity and that of others.

Opportunities are provided for one to examine both verbal and nonverbal patterns of interaction among different ethnic groups.

Opportunities are provided for one to learn how to create and select multiethnic materials and how to incorporate multiethnic content in the curriculum.

Opportunities are provided for one to learn about the resources of ethnic cultural and intellectual centers in the school community and in the broader community.

A systematic program is used to involve all ethnic groups of the community in multicultural, multiracial, and multilingual teaching and learning.

The school seeks the advice of representatives of all ethnic groups of the community in staff development, curriculum development, and selection of materials.

The school seeks the active participation and support of all ethnic groups of the community in evaluation of school programs.

Positions of significant status and influence in school-related agencies and groups are held by members of all ethnic groups of the community.

Elements to Be Considered in Program Planning

Careful planning of a multicultural education program calls for attention to the roles played by administration and staff, as well as to the responses of students, particularly in view of the emphasis on affective learning in such a program.

The school is the institutional setting.

- Leadership of the school determines how the program will function as a product of the interaction of all concerned.
- Multicultural education is not the domain of any one discipline nor of the instructional program alone.
- What happens in the classroom can be damaged or destroyed by what takes place elsewhere in the school.

Behavior of all members of the staff will affect the outcomes.

- Teachers must be made to feel that they are part of the solution, not the problem.
- Every member of the support staff is needed to create a team effort with a consistent tone and purpose.
- Staff meetings, involving all staff members, should be used as a forum for the sharing and exchange of ideas and for the solution of problems.
- Channels of communication within the school must be open at every level.

Feelings are facts in affective education.

- Stereotyping–even of positive aspects of an ethnic group–is damaging because it tends to dehumanize individuals.
- Differences exist within groups as well as among them.
- If peer groups tend to form on the basis of differences, the teacher may turn this to educational advantage.
- The concept of the culture-hero is useful, but not with reference to every ethnic group.
- Attitude testing and other evaluative methods are part of the process, but overtesting of students may result in "test-wise" reactions.
- The full range of multicultural education includes not only the concerns of ethnicity but also the roles of women and men and of various cultural groups.
- Values clarification, body language, and other communication and various concerns of affective education are essential aspects of multicultural teaching and learning.

Leadership and Coordination

Initiating a program of multicultural education requires the development of a leadership group that represents all levels of staff. Leaders who are committed to the purposes of such a program must be identified. Each school should have a leadership group, and the program should be coordinated among all the schools. Staff training should evolve from this process.

Administrators should participate actively in the planning process, and representatives of parents and community agencies and groups should have advisory and resource roles from the inception of the program. Administrators should make sure that all segments of the school and its programs become involved.

Steps in Preparing for Implementation

Implementation of the multicultural education program requires attention to terminology, needs, objectives, resources, activities, and evaluation.

Terminology. When designing a multicultural education program, certain terms must be clearly defined and understood. They include the following:

Acculturation
Assimilation
Culture
Cultural pluralism
Desegregation
Discrimination
Ethnicity
Integration
Majority group
Minority group
Multicultural
Multiethnic
Prejudice
Race
Racism
Segregation
Stereotype

Identification of needs. Aspects of the community, the student population, the staff, and the school must be assessed to determine the objectives of multicultural education. The following should be considered:

- The racial, ethnic, and socioeconomic composition of the school, the attendance area, the neighborhood, and the broader community
- Elements that affect positive and negative interaction among students, staff, and members of the community, including media, organizations and agencies, and economic and institutional practices
- Achievement levels of students
- Participation in school and nonschool activities and social interactions generally
- Personnel practices of the district and school relating to professional and nonprofessional positions
- Community interest and information regarding the schools and community support of educational programs
- Student assignment and placement practices, including methods of tracking and grouping

Evaluation and selection of instructional materials
Instructional practices and staff development

Objectives. With reference to the broad goals of multicultural education and the desired outcomes based on identified needs, planners should design a series of objectives. Objectives should be specific and measurable.

Resources. Once the objectives are known, planners should determine what resources of time, talent, funds, and materials are needed and where such resources are available. Constraints of human and material resources may be important in deciding the schedule of implementation.

Activities. School and classroom activities, designed to carry out the objectives, will form the program itself. They will not be confined to one or two segments of the curriculum but will be interdisciplinary. They will be designed to suit the learning styles and capabilities of students at each grade level and to enhance the interaction of students with their peers, teachers, and others. Staff development activities and school-community activities will be designed to promote and support the objectives of the student program.

Evaluation. Each activity should be placed in a scheme relating it to the objectives and to specific measures or methods of evaluation. Because many of the desired outcomes are in the affective domain, selection of relevant and suitable evaluative instruments or other techniques will be necessary, not all of them paper-and-pencil or objective instruments. Representatives of all groups in the community should be involved in the process of evaluation.

Follow-up activities. Upon study of outcomes as evaluated, revisions will be made to improve the program.

Multicultural Instruction

The basic aim of a multicultural instructional program is to help students to accept themselves and other persons as having dignity and worth. To achieve this aim, a multicultural program should place emphasis on similarities and differences among individuals and groups. Similarities should be viewed as those characteristics which make people human, and differences should be viewed as those characteristics which make each person or group unique and special. In this context, differences are viewed as positive. Thus, students will be helped to respect and accept a wide range of diversity, including physical differences, emotional differences, cultural differences, and differences in life-styles among individuals and groups.

Characteristics of Multicultural Instruction

In addition to stressing similarities and differences among individuals and groups, a multicultural instructional program should have the following characteristics:

- The program should be cross-cultural in nature instead of being structured upon separate and distinct racial or ethnic groups. Programs that deal separately with blacks, Chicanos, Asians, Native Americans, and other groups have some value, but an effort should be made to show similarities and differences among such groups and among individuals within the groups. The separate-group approach by itself may strengthen stereotypes and reinforce ideas of segregation and separation in the minds of students. A cross-cultural approach is more likely to promote respect and acceptance of all individuals and groups.
- The program should be interdisciplinary in nature and should draw from and contribute to instruction of social science, language arts, music, other arts, and other subjects whenever appropriate.
- Instructional materials for a multicultural program should be appropriate to the maturity level of the students. Development of a positive self-concept is indispensable; therefore, materials should be so selected that each student can experience success in learning. For example, in the early grades, if reading is too heavily stressed or if reading materials are too difficult, the effort to raise the student's self-concept may be undermined.
- The instructional approach should be appropriate to the maturity level of the students. For example, a historical approach to multicultural concepts may be beyond the understanding of most primary-level children. Historical approaches probably should not be included until the upper elementary grades. At the primary level, programs should deal with the more immediate experiences of the child (e.g., the individual, the family, the classroom, the school, the community).
- Multicultural instruction should be an integral part of the curriculum and should treat ethnic groups as full members of American society rather than as sources of problems to be solved.

- The instructional materials and activities should include a variety of approaches to meet different learning styles among students.
- In addition to imparting information, the instructional approaches, materials, and activities should help students to develop cognitive and affective skills. Facts are not enough. A student's self-concept can be enhanced by the mastery of skills.
- A multicultural instructional program should take advantage of learning opportunities among the school and community population and in local activities and events. It should not be confined to customs or events originating far away and long ago. The people of the community should be viewed as a resource for helping students to understand similarities and differences among individuals and groups.

Desired Student Outcomes

Knowledge, attitudes, and skills deemed to be appropriate student outcomes are best determined by local educational agencies in consultation with parents and other community persons. The following is offered as a guide and focus for discussion in selecting student outcomes for the school or district:

A. *Knowledge*
  1. The student will demonstrate knowledge of the main characteristics of his or her own heritage and the heritage of other major ethnic and cultural groups in the local community, the state, and the United States, including their respective history, culture, and contributions as well as their relationship to the rest of the world.
  2. The student will demonstrate knowledge of the similarities and differences among individuals and diverse racial, ethnic, cultural, and religious groups within the community and the United States, with references, among other things, to physical characteristics, language, customs, values, life-styles, and sex-role differences in society and within cultural groups.
  3. The student will demonstrate understanding of the concept of majority-minority status and that of cultural pluralism and will demonstrate knowledge of the root causes and dynamics of stereotyping, prejudice, and discrimination.
  4. The student will demonstrate his or her understanding that cultural characteristics of an individual and group are dynamic and change over a period of time and that individuals and groups are influenced by contact with other individuals and groups.

B. *Attitudes*
  1. The student will indicate feelings of self-worth and self-acceptance and will demonstrate respect and acceptance of the value, dignity, and worth of individuals and groups different from himself or herself.
  2. The student will show acceptance of the validity of cultural pluralism, of diverse ways of meeting human needs, and of alternative beliefs, manners, customs, and life-styles.
  3. The student will demonstrate that he or she values cultural pluralism as a positive component of the local community, the state, the nation, and the world.
  4. The student will show evidence of a desire to reduce or eliminate inequities caused by stereotyping, prejudice, discrimination, and inequality of opportunity.
  5. The student will show evidence of a desire to exert efforts to resolve conflicts and inequalities arising from stereotyping, prejudice, or discrimination.

C. *Skills*
  1. The student will demonstrate ability to analyze the influences of cultural heritage and experiences on his or her own characteristics, personality, and life-style and the influences of these on the personality and life-styles of others.
  2. The student will demonstrate ability to analyze similarities and differences between, among, and within diverse racial, ethnic, cultural, and religious groups and sex-role differences in society and within groups.
  3. The student will demonstrate the ability to distinguish myths and stereotypes from factual information.
  4. The student will demonstrate the ability to recognize and confront behavior based on stereotypes, prejudice, and discrimination regarding race, ethnicity, culture, sex, and religion.

5. The student will demonstrate the ability to identify biases in materials presented to him or her in school and through the media.
6. The student will demonstrate the ability to cooperate with others of both sexes and of diverse racial, ethnic, cultural, and religious groups in performing a variety of tasks.
7. The student will demonstrate the ability to present to others aspects of his or her cultural heritage.

Multicultural Staff Training

So that educators may be prepared to fulfill their responsibilities in multicultural education, staff development must be specifically aimed at their acceptance of the need to implement changes. A comprehensive approach makes use of what has been called the normative reeducative strategy of change and the dialogue-inquiry process.

This strategy and process places emphasis on human interactions. Attention is focused on self-understanding or self-integration through the examination of individual beliefs, values, and attitudes and of the impact that societal and institutional norms have on the formation and maintenance of beliefs, values, and attitudes. The first step in reeducation is to become aware of one's own attitudes and their origins; until they are brought into the realm of consciousness, they cannot be reevaluated or changed. Reevaluation is achieved through dialogue and inquiry.

The Processes of Dialogue and Inquiry

Dialogue-inquiry has been described as the coordination of two processes:

1. Two or more persons reveal their feelings and thoughts to one another with a reciprocal awareness of the threat to self-esteem that is involved for each.
2. Two or more persons ask and answer questions that are relevant to their situation.

The application of these processes to multicultural staff development involves communication among colleagues, parents, and students; for example, a teacher talking to a principal or a problem-solving session of several persons. In a group situation the specific functions of inquiry are generated and are given form and meaning through dialogue. Such functions are describing and evaluating reality, formulating and analyzing problems, setting goals, elaborating and examining alternative plans, and acting to implement a plan for changing reality.

Dialogue activates inquiry. It enables members of the group to raise and answer questions and to state and consider alternatives. Unlike debate, dialogue is designed to unify rather than divide people. The process of dialogue seeks to promote an atmosphere in which persons are able to share their feelings and ideas and to clarify assumptions they may have made about themselves, others, or the institution in which they function. The process of inquiry is designed to integrate and coordinate ideas and feelings so that the interactions among people have purpose and are productive. Out of inquiry come solutions or alternatives on which people can act to correct or improve conditions in their environment.

Areas of Focus in Multicultural Staff Training

The areas of focus in multicultural staff training include the following:

The self, with emphasis on the ability and use of skills to achieve self-awareness and self-understanding through participation and interaction with others in groups or with one's self and one's environment.

Interpersonal relating and communicating, with emphasis on the use of skills and the understanding of concepts for analyzing and managing interactions among people.

Small-group behavior and one's participation in a group.

The school as an organization and the interactions between the school and the community, clarifying the concepts and skills associated with planning, decision making, and problem solving.

Cultures different from one's own which are affected by practices of discrimination in the forms of racism, sexism, and class distinctions.

Institutional norms that form the basis for policies and decisions in the school, family, business, government, church, and so forth. Institutional norms help to shape the attitudes of the individual. They may also serve as the basis for an individual's resisting and rejecting the accepted standards of a school or community.

Societal norms as ideals to be striven for or as concrete conditions to be tolerated or corrected. Societal norms provide a general context through which institutional norms are formed, maintained, or changed.

Desired Staff Outcomes

Through dialogue-inquiry the immediate objectives of schooling become behavioral and affective rather than cognitive only. That is not to say that cognitive development is denied. However, the focus becomes one of moral development, of helping young people develop the ability to get along with themselves and others.

Multicultural education has a direct effect on the ways in which all people participate both in the schooling process and ultimately in society. This is especially true of students and parents who look to schools to provide the knowledge and training individuals need to participate more fully in society.

Multicultural education will have achieved its goals when administrators:

Have knowledge of and respect for other cultures as well as their own.

Have knowledge of and respect for the diverse elements of the local community and of the school population.

Have developed competency for relating to students, parents, and others in the community.

Have developed competency for interpreting the needs of diverse elements of the community, parents, and students in terms of multicultural knowledge, attitudes, and skills, and for developing staff and programs to meet those needs.

Have equally high expectations of educational achievement and of career and vocational preparation by members of all ethnic and cultural groups.

Listen attentively to students, parents, faculty members, and other administrators and communicate clearly and directly with them.

Are person-oriented and democratic in staff or faculty meetings.

Draw widely and readily on the resource potential of students, parents, faculty, and staff.

Face openly the emotional frictions which develop among themselves, their colleagues, and students and deal with conflict by seeking to resolve problems.

Accept both positive and negative feedback from students, parents, and staff and use it in constructive ways to assess their own performance in the operation of the school or schools.

Multicultural education will have achieved its goals when teachers:

Have knowledge of and respect for other cultures as well as their own.

Have knowledge of and respect for the diverse elements of the local community and of the school population.

Have developed competency for relating to students, parents, and others in the school community.

Have developed competency for teaching students the knowledge, attitudes, and skills deemed appropriate in fulfilling the goals of multicultural education.

Draw widely and readily on the resource potential of students, parents, and other teachers and staff.

Listen to and respect students, particularly as they express their perceived needs and feelings.

Have equally high expectations of educational achievement and of career and vocational preparation by members of all ethnic and cultural groups.

Respond to the innovative, creative, and often challenging ideas students contribute to the schooling process rather than react by insisting on conformity to previous standards or procedures.

Actively seek solutions to interpersonal problems among students rather than deal with such problems in a punitive manner.

Seek to develop a cooperative atmosphere in the classroom directed toward spontaneity, creativity, critical thinking, and independent and self-directed work.

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43. TERMS AND CONCEPTS

From *Guide to Multicultural Education: Content and Context*

The following definitions are from a number of sources. They begin with an explanation of ethnicity and explain the distinction between minority groups and other racial, ethnic, and cultural groups. The culture of groups and the role of culture in socialization in a pluralistic society are explained, and the list concludes with definitions of multicultural education and of the special disciplines comprised in that concept.

Ethnicity

The adjective *ethnic* is defined as "of or relating to races or large groups of people classed according to common traits and customs."[1] An *ethnic group* is "set off by race, religion, or national origin, or some combination of these categories [all of which] have a common social psychological referent, in that all of them serve to create, through historical circumstances, a sense of peoplehood."[2]

Members of *ethnic groups* "share a unique social and cultural heritage passed on from one generation to the next. Ethnic groups are frequently identified by distinctive patterns of family life, language, recreation, religion, and other customs which cause them to be differentiated from others. Above all else, members of such groups feel a sense of identity and an 'interdependence of fate' with those who share the customs of the ethnic tradition."[3]

Ethnicity "is fixed deep in American life generally; the specific pattern of ethnic differentiation, however, in every generation is created by specific events."[4]

Minorities

A *minority* is "a part of a population differing from others in some characteristics and often subjected to differential treatment."[5] "A group is a *minority group* if it is the object of prejudice and discrimination from the dominant groups, and if the members think of themselves as a minority."[6] Relationships are not determined by numbers but by distribution of power: "We may define a minority as a group of people who, because of their physical or cultural characteristics, are singled out from the others in the society in which they live for differential and unequal treatment, and who therefore regard themselves as objects of collective discrimination. The existence of a minority in a society implies the existence of a corresponding dominant group with higher social status and greater privileges. *Minority status* carries with it the exclusion from full participation in the life of the society."[7]

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[1] *Webster's Seventh New Collegiate Dictionary.* Springfield, Mass.: G and C Merriam Company, 1965.

[2] Gordon, Milton M. *Assimilation in American Life.* New York: Oxford University Press, 1964.

[3] Rose, Peter I. *They and We.* New York: Random House, 1964.

[4] *Webster's Seventh New Collegiate Dictionary.* Springfield, Mass.: G and C Merriam Company, 1965.

[5] Glazer, Nathan, and Daniel P. Moynihan. *Beyond the Melting Pot: The Negroes, Puerto Ricans, Jews, Italians, and Irish of New York City.* Cambridge, Mass.: M.I.T. Press, 1970.

[6] Rose, Arnold M. "Race and Ethnic Relations," in *Contemporary Social Problems*, edited by Robert K. Merton and Robert A. Nisbit. New York: Harcourt Brace Jovanovich, Inc., 1961.

[7] Wirth,. Louis. "The Problem of Minority Groups," in *The Science of Man in the World Crisis*, edited by Ralph Linton. New York: Columbia University Press, 1945.

System Model: School District Planning for Multicultural Education

A. Authorize planning.

1. Define district goals of multicultural education.
2. Delineate participation by teachers, principals, other district staff, board, and parent and community groups.
3. Designate planning responsibilities of staff and others.
4. Establish time frame for completing, adopting, and implementing plan.
5. List existing and potential resources of a multicultural program (human and material).

B. Assess needs.

1. Survey racial, ethnic, cultural, socioeconomic, and language differences in schools and district.
2. Examine existing program to determine what it does and does not do to meet goals of multicultural education.
3. Predict program changes and other changes in schools and district that will affect multicultural program.
4. Analyze current and future needs to meet goals of multicultural education.
5. Select priority needs and goals.

FUNCTIONS TO BE INCLUDED

Pupil assignment practices
Personnel practices (affirmative action)
Curriculum, instruction
Staff development
Administration
Pupil personnel services
Parent/community relations
Public relations
Intergroup/human relations
Cocurricular activities
Adult education
Community services

C. Develop program.

1. Specify objectives to meet highest priority goals.
2. Detail specific tasks to accomplish objectives in each functional area.
3. Establish logical sequence of objectives and tasks.
4. Select human and material resources.
5. Structure objectives, tasks, and resources in a comprehensive plan.
6. Conduct pilot program(s), try out elements of plan, and revise as indicated.

D. Implement and evaluate the program.

1. Plan schedule and announce implementation.
2. Train staff for each task and functional modification.
3. Implement, monitor, and make adjustments.
4. Assess program performance against objectives.
5. Evaluate performance in each functional area.
6. Report results to all participants and/or propose program or goal changes.

Culture

A classic definition of *culture* is "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society."[8] Thus, it is "the learner's dominant behavioral patterns that are typical for his group or class, as determined by such factors as beliefs, traditions, and language."[9]

Socialization is "the training or molding by which an individual is made a member of a particular society, i.e., how the infant becomes a child, the child an adult. Since the socializing is necessarily done by people who are already members of a society, the process provides continuity for the society's intangibles by passing on its traditions, customs, skills, mores, morals, etc.–that is, its *culture*, from one generation to another."[10]

Cultural awareness is "a recognition of, and sensitivity to, certain aspects of behavior as logical and legitimate expressions of the value system of a particular culture."[11] *Heritage* is "the history and culture of the learner's ancestry which fosters pride and self-esteem."[12]

Pluralism

By definition, *pluralism* is "a state of society in which members of diverse ethnic, racial, religious, or social groups maintain an autonomous participation in and development of their traditional culture or special interest within the confines of a common civilization."[13]

In the realm of education, "*pluralists*, because of their assumptions about the importance of the ethnic group in the lives of students, believe that the curriculum should be drastically revised so that it will reflect the cognitive styles, cultures, and aspirations of ethnic groups, especially the 'visible' minorities."[14]

A program goal of the social sciences in California public schools is to help students "understand and appreciate the United States as a multiracial, multilingual, and multicultural society."[15]

Multicultural education

One school district's plan for staff training defines *multicultural education* as "a system of education which prepares youth to function constructively in a changing multiethnic society by providing educators and students with the ability to diagnose and work through racial and cultural misunderstanding, prejudice, and racial fear. A multicultural education system engages the total educational institution and focuses on cognitive and affective areas of learning, utilizing the total learning experiences the youth brings to the school and the experiences offered to the youth under the joint leadership of school and community."[16]

Another district defines *multicultural education* as "an educational experience which reflects and embodies the diverse nature of our society. The results of this educational experience are an internalized respect, appreciation, and therefore acceptance of one's own culture and of cultures different from his own."[17]

The State Department of Education defines *multicultural education* as an interdisciplinary educational process "designed to ensure the development of human dignity and respect for all peoples. An essential goal within this process is that differences be understood and accepted, not simply tolerated. Within this definition lie the concepts embraced by cultural pluralism, ethnic and intercultural studies, and intergroup and human relations. Each concept is perceived as a necessary component of a comprehensive multicultural education component, but none alone can satisfy all the requirements of a multicultural education" program.[18]

Within the multicultural concept, *ethnic studies* provide "information, materials and strategies for teaching about ethnic groups.... A vital ethnic studies program should enable students to derive valid generalizations about the characteristics of all of America's ethnic groups and to learn how they are alike and different, in both their past and present experiences."[19]

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[8] Tyler, Edward B. *Primitive Culture.* New York: Henry Holt and Co., 1889.

[9] *Bilingual-Bicultural Education Framework.* Sacramento, Calif.: California State Department of Education, 1973.

[10] Berelson, Bernard, and Gary A. Steiner. *Human Behavior: An Inventory of Scientific Findings.* New York: Harcourt Brace Jovanovich, 1964.

[11] *Bilingual-Bicultural Education Framework.* Sacramento, Calif.: California State Department of Education, 1973.

[12] *Ibid.*

[13] *Webster's Seventh New Collegiate Dictionary.* Springfield, Mass.: G and C Merriam Company, 1965.

[14] Banks, James A. "The Implications of Ethnicity for Curriculum Reform," *Educational Leadership*, December, 1975.

[15] *Social Sciences Education Framework.* Sacramento, Calif.: California State Department of Education, 1975.

[16] "Multicultural Education Plan, 1974–1977." Sequoia Union High School District, California, 1974.

[17] "Systems for Multicultural Education Planning Framework, Summary." Los Angeles Unified School District, 1972.

[18] "Comprehensive School-Level Program Plan" (Form A-127ES). Sacramento, Calif.: California State Department of Education, 1976.

Six necessary components of an approach to teaching about ethnic groups are (1) the root cultures from which American ethnic groups have developed; (2) the United States experience of ethnic groups; (3) the changing cultures of ethnic groups; (4) relations with the rest of society; (5) current situation of ethnic groups; and (6) future of ethnic groups.[20] *Bilingual-bicultural education* is "a process which uses two languages, one of which is English, as mediums of instruction for the same pupil population in a well-organized program which includes the study of the history and cultures associated with the mother tongues."[21] *Cross-cultural education* is defined in a State Department of Education working document as the comparison of two or more cultures to determine their similarities and differences as a means of achieving cultural understanding. The purpose of *human relations education* is "learning to live together" by reconciling such differences and divisions in communities as those based not only on race, ethnic background, and religion but also on age, socioeconomic status, status of neighborhood, rural-urban and new-old. The comprehensive educational objectives of *intergroup education*, constituting a pattern of growth toward literacy in *intergroup relations*, involve four concepts: (1) There are certain facts, ideas and concepts basic to intelligent understanding and literacy in group relations; people need to know these facts about human beings and groups, and their functioning in society. (2) Living in a multigroup world requires feelings, values, and attitudes that add up to a comprehensive and cosmopolitan cultural sensitivity. (3) Human relations require ability to think objectively and rationally about people, about the problems of their relationships, and about cultures. (4) It is necessary to develop certain skills in order to get along with individuals and to work successfully in groups."[22]

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[19] Banks, James A. "Teaching for Ethnic Literacy: A Comparative Approach," *Social Education (December, 1973).*

[20] Cortes, Carlos E., and others. *Understanding You and Them: Tips for Teaching About Ethnicity.* Boulder, Colo.: ERIC Clearinghouse for Social Studies/Social Science Education, 1976.

[21] *Bilingual-Bicultural Education Framework.* Sacramento, Calif.: California State Department of Education, 1973.

[22] Taba, Hilda, and others. *Intergroup Education in Public Schools.* Washington, D.C.: American Council on Education, 1952.

44. EMERGING AXIOMS OF MULTICULTURAL EDUCATION

From *Teaching for Cross-Cultural Understanding*

Do's and Don't's for Teachers

--Begin with yourself--your own culture, ethnic heritage, and experience.

--Try to present your experience, your ethnicity, your previous misunderstandings with a self-directed sense of humor.

--Use faraway examples or contrasting cultures as starting points before getting close to home.

--An understanding and recognition of the concepts of culture and communication and the phenomena of identity, bias, prejudice, stereotyping, perception, pluralism, acculturation, and assimilation are essential to realizing the needs, goals, and concepts of multicultural education.

--Do whatever you are doing in a nonthreatening way--try to make it fun and interesting but do not avoid difficult, unpleasant issues.

--A seemingly trivial piece of information or an aesthetic focal point can serve as the basis for exploring and understanding a whole set of cultural/linguistic, value, role, thinking, and event pattern interactions that have shaped a specific cultural group within a broader pluralistic society.

--Search for similarities as you begin to identify and understand differences.

--Seek to maintain and develop positive self-concepts in all learners.

--Include several cultural groups in activities or topics rather than always attempting to isolate, explore, or emphasize one group at a time.

--Make use of community consultants and resources to help teach the process of cross-cultural understanding.

--Involve students in bringing multicultural information and ideas to the classroom.

--Try to view the newly immigrated, culturally different students as an enriching resource rather than as a "problem,"

--Do not assign "ethnicity" labels to students. Let them do that for themselves if that is their choice.

Based on the curriculum guidelines formulated by the National Council of Social Studies' Task Force on Ethnic Studies.

--Analyze the ways you as a teacher talk, your patterns and modes of presentation. Try to visualize how your patterns may be perceived by students with other culturally determined preferred modes for receiving new information and learning new skills and ideas.

--Seek to create a sense of empathy for the experiences shared by various groups in their immigration patterns to the United States.

--Design your lesson plans and units around a set of objectives concurrent with the goals of multicultural education. Identify those competencies that you will need to conduct the activity. Determine which skills you wish to use and teach through the activity.

--Create opportunities for students to share, learn, express, and demonstrate their unique cultural heritages and experiences through classroom learning centers, assemblies, bulletin boards, student publications, special days and exhibits.

--Seek to relate past experiences and heritages to present student experiences.

--Make use of interdisciplinary approaches and materials in designing multicultural units, lessons, or activities when appropriate or possible.

--Some possible culture "tags" include games, dance, literature, music, diet, forms of address, greetings, etiquette, child-rearing practices, holidays, seasons, proverbs, cliches, expressions, art forms, dress, fashion, and attitudes toward nature, self, family, time, space, marriage, work, community, self-expression, competition, noncompetition, individuality, decision making, problem solving, religion, and historical events.

--Learn to recognize and to make distinctions between "field-sensitive" and "field-independent" learning and teaching styles.

--Design ways to develop and practice a variety of teaching styles and to help students learn in more than one way.

--Learn to observe and measure "silence" as well as "noise" in cross-cultural conflicts and misunderstandings. Instead of asking "Why is so-and-so like that?" or jumping to a cultural conclusion, ask "Why am I like I am?" or "What is it about my way of thinking that makes me think this is odd, peculiar, or unexpected?"

--Learn how to pronounce students' names according to their preferences.

--"Multiculturality" is the goal--the ability to function effectively within one's own ethnic or cultural community and within other ethnic communities and at the same time participate fully in the common American mainstream culture.

--The concept "there is a difference" is at the heart of cross-cultural perspective.

Qualities That Make a School, Classroom, or Curriculum "Multicultural"

--The permutation of cultural pluralism throughout the total school environment.

--School policies and procedures that foster positive multicultural interactions and understandings among students, teachers, and support staff.

--A school system that reflects and represents ethnic diversity.

--A systematic, comprehensive and continuing mandatory staff-development program.

--Recognition and reflection of a variety of cultural learning styles.

--The provision of continuous opportunities for students to develop better self-images.

--Help to students in understanding and recognizing conflicts between ideals and realities in human societies.

--Exploration and clarification of ethnic alternatives and options.

--Promotion of values, alternatives, and behaviors in support of ethnic pluralism.

--Provision to students of a necessary base for effective citizenship in a pluralistic nation through development of skills in decision making, social participation, and political efficacy.

--Provision of continuous opportunities for students to study the cultures, historical experiences, social realities, and existential conditions of a variety of ethnic and cultural groups.

--Use of interdisciplinary and multidisciplinary approaches to design and implement classroom activities and units.

--Use of comparative approaches to teaching and understanding ethnic diversity.

--School programs that foster the study of ethnic group languages as legitimate communication systems.

--Help to students in developing skills for effective interpersonal and interethnic group interaction.

--Help to students in viewing and interpreting events, situations, and conflicts from diverse ethnic perspectives and points of view.

--Examination and presentation of concepts and descriptions of the development of the United States as a multidirectional society.

--Provision of opportunities for students to participate in the esthetic experiences of a variety of ethnic and cultural groups.

--Maximum use of local community resources.

Curriculum Design Materials

--Design of a comprehensive multicultural curriculum in scope and sequence for incorporation into the total school curriculum.

--Help to students in understanding the totality of American group experiences.

--Use of assessment procedures that reflect students' ethnic cultures.

--Ongoing, systematic evaluation of goals, methods, and instructional materials used to teach about and understand ethnicity.

45. DO'S AND DON'T'S FOR TEACHERS IN MULTICULTURAL SETTINGS

From *A Multicultural Education Curriculum Manual*

Do's

1. Do use the same scientific approach to gain background information on the culture of multiethnic groups as you would to tackle a complicated course in science, mathematics, or any subject area in which you might be deficient.

2. Do engage in systematic study of the disciplines that provide insight into the cultural heritage, political struggle, contributions, and present-day problems of minority groups.

3. Do try to develop sincere personal relationships with minorities. You can't teach strangers! Don't give up because one Black or other minority person rejects your efforts. All groups have sincere individuals who welcome honest, warm relationships with members of another race. Seek out those who will accept or tolerate you. This coping skill is one that minorities have always used.

4. Do recognize that there are often more differences within a group than between two groups. If we recognize diversity among races, we must also recognize diversity within groups.

5. Do remember that there are many ways to gain insight into a group. Visit their churches, homes, communities; read widely and listen to various segments of the group.

6. Do remember that no one approach and no one answer will assist you in meeting the educational needs of all children in a multicultural society.

7. Do select instructional materials that are accurate and free of stereotypes.

8. Do remember that there is a positive relationship between teacher expectation and academic progress.

9. Do provide an opportunity for minority group children and children from the mainstream to interact in a positive intellectual setting on a continuous basis.

10. Do use a variety of materials and especially those that utilize positive, true-to-life experiences.

11. Do expose all children to a wide variety of literature as a part of your cultural sensitivity program.

12. Do remember that in spite of the fact that ethnic groups often share many common problems, their specific needs are diverse.
13. Do utilize the rich resources within your own classroom among various cultural groups.
14. Do remember that human understanding is a lifetime endeavor. You must continue to study and provide meaningful experiences for your pupils.
15. Do remember to be honest with yourself. If you can't adjust to children from multi-cultural homes, get out of the classroom.

Don't's

1. Don't rely on elementary school textbooks, teacher's guides, and brief essays to become informed on minorities. Research and resources will be needed.
2. Don't use ignorance as an excuse for not having any insight into the problems and culture of Blacks, Chicanos, Native Americans, Puerto Ricans, Asian Americans, and other minorities.
3. Don't rely on the "expert" judgment of one minority person for the answer to all the complicated racial and social problems of his/her people. For example, Blacks, Mexicans, Native Americans and Puerto Ricans hold various political views on all issues.
4. Don't get carried away with the "save the world concept." Most minorities have their own savior.
5. Don't be afraid to learn from those who are more familiar with the mores and cultures than you.
6. Don't assume that you have all the answers for solving the other people's problems. It is almost impossible for an outsider to be an expert on the culture of another group.
7. Don't assume that all minority group children are culturally deprived.
8. Don't develop a fatalistic attitude about the progress of minority group pupils.
9. Don't resegregate pupils through tracking and ability-group gimmicks.
10. Don't give up when minority group pupils seem to hate school.

11. Don't assume that minorities are the only pupils who should have multicultural instructional materials. Children in the mainstream are culturally deprived in terms of their knowledge and understanding of other people and their own heritage.

12. Don't go around asking parents and children personal questions in the name of research. Why must they divulge their suffering? It is obvious.

13. Don't get hung up on grade designation when sharing literature that provides insight into the cultural heritage of a people.

14. Don't try to be "cool" by using the vernacular of a particular racial group.

15. Don't make minority children feel ashamed of their language, dress, or traditions.

46. DEVELOPING A MULTICULTURAL PRESCHOOL ENVIRONMENT

From *Cultural Diversity in Early Childhood*
Education: Teacher Training Manual

Take a look at the classroom. What pictures are on the walls? What toys and books are on the shelves? What clothes and utensils are in the dramatic play area? What instruments and records are used during music time? What languages are signs written in? There are many small ways in which a classroom can say that cultural diversity is valued and is an integral part of American society.

One way to ensure that the classroom reflects cultural diversity is to create kits of materials for each ethnic group. The kits should be based on information gained from your knowledge of the home life of each child. The following items might be included:

--Maps of country of origin
--Common cooking utensils
--Traditional clothes, hats, costumes
--Pictures of individuals from that ethnic group doing a variety of jobs
--Pictures of heroes/heroines
--Flags
--Traditional games
--Artifacts representing each culture
--Magazines and newspapers found in the homes of children of each ethnic group
--Carefully selected children's books which are *not* stereotypical
--Records representing the music of that culture
--Posters of scenes from the country of origin
--Fabrics used in each culture

Where can you find the items for the kits? The best source is the parents of your children. Ask them what items they have at home and which they could donate or share. You might also ask them to help you design the list. They will know what items are truly representative of their culture. Also, they are an important source of information concerning the uses of each item. It is *essential* that the staff know what each item is, how it is used, and its history. Likewise, the staff should become familiar with the history, culture, and important contributions that each ethnic group has made to the development of American society. Without a knowledgeable staff, materials may be misused and thus disrespected. Children can spot a phony in a minute. If you answer their questions incorrectly or are ignorant of the materials, the children may interpret your attitude as negative, canceling out the whole purpose of a multicultural curriculum.

Other important sources for the materials in each kit are the community agencies and stores which serve each ethnic neighborhood. Be careful in your selection of materials. Make sure that they are not stereotypical or demeaning to a group but are reflecting of the culture and everyday life. Within each ethnic group there is great diversity. The kits should reflect the differences, as well as culture and values which are held in common.

The kits can be used both as teaching tools and as part of the school environment. The purpose and history of each item should be explained to the children and then, as much as possible, used by the children on an everyday basis along with "typical" preschool equipment. Posters, maps, flags, and pictures should be discussed before they are displayed on the walls.

47. MEETING WITH PARENTS

From *Modules for Teacher Trainers:*
Implementing Multicultural Social Studies in Elementary Schools

Exploring Parents' Roles in Children's Learning

(Time: Approximately 1½ hours)

Introduction/Purpose of Meeting

You, as leader, might begin as follows: "The fact is that the home is the first teacher. What children learn at home from important family members, even before age 5, is usually more than they learn during the rest of their formal schooling. We all know that 'school' doesn't mean 'education' necessarily, since so much real education occurs at home. The main purpose of tonight's meeting is to share with one another ways you already help your children learn and to explore a variety of ways you can strengthen your role in their learning even further."

Warm-Up Activities

1. Divide parents into groups of four or five. Ask members of each small group to introduce themselves to one another with their names and something they can do well. ("I'm _________, and I'm really good at ____________.") Do this yourself while giving directions. (5 minutes)

2. In same small groups, ask parents to think of as many things as they can that their children learned *before* going to school (talk, speak languages, tie shoes, etc.). Tell them to be as specific as possible and to give everyone in the group a chance to talk. (5 minutes)

Ask a representative from each small group to share with the whole group some of the things mentioned in his or her group. (Listen attentively without commenting; then point out some of the recurring themes--language development, broadening of horizons, recognition of things and people, etc.) (5 minutes)

3. Ask all the parents to sit in one large circle. Ask them to think about what they have taught their own children. Then go around the circle and ask everyone to complete the sentence "I'm proud that I taught my child to _________." Give people a minute to think before starting. Encourage them to think hard to come up with something they feel really proud about. Alert them to the possibility that someone else might say what they planned to say, which is perfectly all right. Suggest that no one make comments until everyone has had a turn. Emphasize that anyone who doesn't feel like participating can say "pass."

At the end, if there are no comments from parents, you might comment on the enormous variety of important skills children gain from significant family members--critical life skills. (It is important here to validate parents' own contributions to their children's learning.)

Remainder of Meeting

Tell parents that you plan to devote the rest of the meeting to two goals: (1) sharing important information about their children's life at school and (2) exploring some ways in which parents can capitalize on their uniquely powerful roles in their children's learning. (5 minutes)

Sharing Information About School (Goal 1). Briefly, share with parents information about their children's life in school--what you want them to know or what they want to know. (You decide what information is important here--goals for the year, particular demands of the school that are hard for children to meet, your own hopes and excitement, your view of culture conflicts between the mainstream culture of school and ethnic culture, etc.)

Expanding Parents' Roles in Children's Learning (Goal 2). Possible introduction: "There's an enormous variety of things you can do to help your children in school, many of which you might already do. Some of you help your children with schoolwork. Others of you prefer to leave formal teaching to teachers--and that's understandable too, since some things taught in school might be quite different from what you learned or the way you learned. Whether or not you like to teach formally, the fact is that you are uniquely in the position to provide *informal* learning opportunities to your children. Informal learning is probably the most powerful learning! You are also in a unique position because you have a close, loving, long-term relationship with your children which allows you to have a tremendous amount of influence and contact.

"There are many ways you can increase your children's learning *informally*, two of which we will look at further today: (1) helping your children develop a rich vocabulary and understanding of many different concepts and (2) engaging your children in rich, positive experiences using basic communication skills (reading, writing, speaking, and listening).

"If you don't succeed with these in school, you are at a tremendous disadvantage in school and in life. *Positive experiences* in communicating with their own families are known to motivate children to learn to succeed at developing communication skills at school.

"For the rest of this meeting, we will quickly go over some activities you might to at home around these two ideas. You'll see that these are the kinds of things you already know how to do and are in a good position to do."

1. Helping children develop a rich vocabulary and understanding of many different concepts:

--You might begin by saying, "Your home and your experiences with your children offer many opportunities for doing this. To demonstrate this quickly, go back to your small groups and see how many different things your group can name in five minutes which are found in your own kitchens. In each group, assign someone the job of counting the number of things mentioned. Afterward, we'll ask people to report how many things their groups thought of." (5 minutes)

--Allow a few minutes for small groups to meet and brainstorm items, then report back to large group. Make the point that every facet of people's lives presents similar opportunities to teach concepts and vocabulary--smells, touch, tastes, etc. Ask parents to mention other realms that offer opportunities for vocabulary development (rooms of the house, church, shopping, street, watching TV, trips, newspapers, etc.). (15 minutes)

2. Engaging children in rich, positive experiences using basic communication skills (reading, writing, listening, speaking):

--In same small groups, ask people to talk with one another about the times of day when they are most likely to be able to have a relaxed, friendly conversation with their children (dinnertime? breakfast? while combing hair? just before bed?). Encourage them to think about what conditions make a good conversation possible. (5 minutes)

--Then ask parents to think back to times when they *had* really satisfying talks with one or more of their children and to share these recollections in their small group. After everyone has had a turn, ask groups to come up with lists of good topics of conversation for a parent and child together. Which topics would enable people to have a good conversation in which all parties are engaged and interested, yet not filled with hostilities or anger? Ask people to suggest some of these topics in the large group. (Usually, the topics mentioned fall into these categories--talk about feelings, funny experiences, surprises, problems people are having with others not present, etc.) (15 minutes)

--Ask each parent to take a few moments to think of two topics that he or she could have a good conversation with a child about, leaving both with good feelings. Ask parents to share these in their small groups. Then encourage the parents to go home and try out the topics to see if their predictions were right. (15 minutes)

Close of Meeting

Remind people of the goals for the meeting, and ask them to think about how well these were achieved. Encourage those who are willing to share their reactions to complete these two sentences: (1) "One thing I like about this meeting was _________" and (2) "One thing I think I will do as a result of this meeting is _________." (5 minutes)

Bridging the Home and School

(Time: Approximately 1½ hours)

Purpose of Meeting

The purpose of this parents' meeting is primarily to help you, the teacher, learn more about the backgrounds of the students you teach. Whereas it can sometimes be awkward to question individuals regarding their customs, value systems, and disciplinary practices, these same questions can be asked within the context of a structured group meeting. Your role at this meeting is to put people at ease, to direct activities that will allow the parents to share, and, most important, to learn. No matter how trivial or superficial the suggested activity at first appears to be, listen with the idea that every bit of shared personal information tells you something about your students' backgrounds and helps parents to be aware of the variety of values and practices that are potential sources of conflict.

We certainly do not assume that you know nothing about your students already. We merely assume that learning about them and the families and cultures from which they come is an important ongoing process that is never really completed.

Preliminary suggestions: (1) Have participants wear name tags so that you can call them by name and so that they will know each other's names; (2) if possible arrange chairs and/or desks in a circle--try not to sit in rows or around a table.

Developing an Atmosphere of Trust and Understanding

Suggested Introduction: "All of us gathered here probably have a great many things in common, things we probably wouldn't even suspect at first. However, there is one thing we know already that we have in common, and that is that we care about your children. You care and I care. I believe, however, that the more we know and understand about each other, the better prepared we will be to help these children.

This meeting, therefore, is designed to help us get to know each other better but particularly to learn about one another's beliefs about children and learning, our ways of handling them in situations that can be sure to arise in the home and classroom. We have here people from a large variety of cultural, religious, national, and family backgrounds. When our children come together through the school, they inevitably clash with their fellow classmates and teachers, partly because of different backgrounds and beliefs. I believe that their relationships with one another and with me and other teachers will be helped by knowing more about one another's values, beliefs and ways of doing things. I also look forward to sharing about my own beliefs, values, and practices in the hope that if you understand me and my style better and I understand more about your own ideas and attitudes, we can be open about these and talk about them with one another in ways that will benefit the children.

"I am going to be asking you to participate in a series of activities. Of course, you are free not to participate at any time. I do think, however, that you will enjoy what we will be doing and that we will all learn a little bit from them." (5 minutes)

Warm-Up: "To begin with, I would like each of you to introduce yourself and tell us about something that you are good at or something you like to do. For example, I'll begin. 'My name is Jerry Smith and one thing I'm good at is getting through crowds, especially crowds in a department-store sale. I can get in there and beat everyone to what I want.'" Then go around the circle and get everyone to do as you have done. (10 minutes)

Note: From this point on, if ten or more people are attending, it is best to divide the participants into smaller groups of five or six.

Two-minute Autobiographies: "Still with the idea of getting to know one another a bit, I would like each of you to tell the story of your life in two minutes. Think about what you would like to include." Give them some time--20 seconds or so. Now get a volunteer to go first in each group. "When I say begin, all the volunteers start telling their life stories. I'll call time in two minutes. If you finish early, think of some more things to say. Also, other people can ask you questions." Call time every two minutes and tell them to move on to the next person. Be sure that you take a turn, too. (15 minutes)

Favorite and Least-Favorite Times of the Day: "Now I would like each of you to tell people in your small group what your favorite time of day is and what your least-favorite time of day is. Explain why." Allow approximately eight to ten minutes. Check on the progress of the groups. About two minutes before you are going to call time, warn them that they have only two minutes left. This will give them an opportunity to make sure that everyone gets a turn, even if it's a short one by that time. (8-10 minutes)

Highs and Lows: "Think back over the past year. What was one of the high points of the year for you? One of the low points? Take a little time to think and then share in your group." Allow approximately eight minutes, more if the sharing seems to be going well. Warn people two minutes before you are going to call time. (8-10 minutes)

Values and Concerns of Parents

Suggested Introduction: "Now that we have become somewhat better acquainted, I would like to move to some discussion and activities that will help us to learn more about one another's values and concerns. Knowing more about these will help us to better understand our dealings with one another and to more sensitively handle decisions and conflicts that arise.

"After I ask this next question, I'm going to give you a longer amount of time to discuss your answers than I have been giving. And, at the end of the discussion time, I am going to ask one person from each group to summarize for all of us some of the things that came up in your group. The topic is this: 'What do you think are some of the most important qualities for your children to develop? For example, do you think that it is most important that they be honest or loyal or hard-working? Which quality will they need most?' After you have thought about the answers to this question, share and discuss your ideas in your group. Give everyone a chance to think. You have 15 minutes to discuss this."

When the 15 minutes are up, ask a reporter from each group to summarize that group's discussion. You might inquire as to whether any qualities or skills were mentioned more frequently than others. Were any unusual qualities or skills mentioned--ones that surprised others?

If possible, make a summary statement pointing out how many parents care about the same things for their children. Other people emphasize different things--that's okay too. No one can be right or wrong in a case like this, just different.

Large Group Discussion: "You've mentioned the qualities and skills you want your children to have. What do you think are the greatest obstacles to your children's developing these qualities or achieving these skills?"

Exploring Disciplinary Approaches

Suggested Introduction: "One of the most important jobs we have is getting our children to do what is right. We all come from different families where we have our own ways of doing things. Many of the things we do work; some probably don't--at least no parent I've ever talked with has all the answers. Undoubtedly we can all learn from each other. Also, by learning about one another's beliefs about discipline, certainly I as teacher will be better able to understand your children's reactions to my ways and to consider alternative ways to handle situations so that I will be more effective.

"What I am going to do right now is present you with a series of situations, the kind of situations parents actually bring to teachers sometimes. What I would like to hear from you is the advice that you would give to the parent in each situation. I think this will be a productive way to share our views on discipline."

Select one from the following situations or make up your own. The first situation presented below is effective because it is relatively nonthreatening and many people have humorous "first day" stories.

Situation 1: "What advice would you give to a parent who said: 'My kid is supposed to start kindergarten tomorrow and he says he won't go. He cries when I start to talk about it and won't listen to me. I think he's scared to death.'"

Ask the parents to discuss this situation in their small groups. Allow about five to ten minutes, depending on how well you think the discussion is going. At the end of that time, ask people to share with the whole group some of the things that were said in their small groups.

Use the same procedure for each of the following situations:

Situation 2: "Sometimes my kid claims she's sick in the morning, but I don't really think anything is the matter with her. I think she just doesn't want to go to school."

Situation 3: "My boy is only 12, and he came home two hours later last night than I had told him to."

Situation 4: "I think my 13-year-old daughter has been shoplifting. I'm not positive, but I think so because of the things she's been bringing home."

Situation 5: "My kid is being picked on at school. He says that bigger boys have been calling him names and pushing him around sometimes on the way home from school."

Situation 6: "My teenage daughter is doing okay in school. She gets Bs and Cs, once in a while an A. But now she wants to drop out and get a job."

Close of Meeting

Bring closure to the meeting by asking parents to gather in a large circle. Ask each participant to tell one thing he or she enjoyed about the meeting. If you are interested in holding future meetings, you might ask them what kinds of topics they would like to see included in future meetings.

DESCRIPTIONS OF ADDITIONAL RESOURCES

48. *Materials and Resources for Teaching Ethnic Studies* (annotated bibliography)

This resource describes more than 1,100 materials for teaching ethnic studies--curriculum materials, student resources, teacher resources, and films. Also included are lists of ethnic organizations, human resources, and publishers of ethnic studies materials.

Available from Social Science Education Consortium, 855 Broadway, Boulder, CO 80302 (ISBN 0-89994-184-2; $9.95). Also available from ERIC (ED 128 233, 284 pp.: MF $0.83, PC $18.32; plus postage).

49. *Harvard Encyclopedia of American Ethnic Groups*

This extensive reference work contains basic information about the many ethnic groups that make up the population of the United States. There are 106 entries, each of which contains a synthesis of the ethnic group's origins, history, and present situation, including a discussion of economic life, family life, religion, education, and politics. The publication also contains 29 thematic essays, 87 maps drawn especially to illustrate the homelands or regional origins of most of the groups, and a bibliography of supplementary reading. The 120 contributors to the encyclopedia include historians, anthropologists, political scientists, geographers, economists, sociologists, and humanists.

Available from Harvard University Press, 79 Garden St., Cambridge, MA 02138 ($60.00).

50. *Pluralism in a Democratic Society* (conference proceedings)

Pluralism in a Democratic Society is the record of the proceedings of a conference on cultural pluralism sponsored by the Anti-Defamation League of B'nai B'rith. The purpose of the conference was "to confirm that American life consists of a mosaic of different groups, each retaining its own richness and identity and each contributing to the strength and diversity of its tradition." The proceedings include papers on definitions of cultural pluralism and on effective ways to teach and learn about cultural pluralism in the classroom.

Available from Praeger Publishing Co., 383 Madison Ave., New York, NY 10017 ($17.50).

51. *Guide to Ethnic Museums, Libraries and Archives in the United States*

This comprehensive reference directory to major ethnic museums, libraries, and archives in the United States will be useful to any teacher or student involved in researching American ethnicity. "Ethnic libraries," "ethnic museums," and "ethnic archives" are defined as cultural institutions established and supported by ethnic communities or ethnic organizations. In the guide, institutions are arranged in alphabetical order and under 62 individual ethnic groups. There is also a section on multiethnic resources. Included in the information provided for each entry is a description of the collection and its availability. A geographic index is also provided.

The following other useful resources developed by one of the authors of these Title IX materials, Lubomyr R. Wynar, are available from Libraries Unlimited, P.O. Box 263, Littleton, CO 80160: *Encyclopedic Directory of Ethnic Newspapers and Periodicals in the United States* ($17.50), *Encyclopedic Directory of Ethnic Organizations in the United States* ($21.00), and *Ethnic Film and Filmstrip Guide for Libraries and Media Centers* ($18.50).

Available from Center for Ethnic Studies Publications, School of Library Science, Kent State University, Kent, OH 44242 ($9.50).

52. *Ethnicity: A Conceptual Approach* (conference proceedings)

This volume contains a number of papers presented at the National Conference on Ethnicity, held in 1972 at Cleveland State University. The papers are organized into four main sections: (1) immigrants, ethnics, and Americans, (2) ethnicity as concept and process, (3) amalgamation, acculturation, and assimilation, and (4) ethnic dynamics in American society. Contributors include noted sociologists, historians, and political scientists.

Available from Dr. Karl Bonutti, Ethnic Heritage Studies, Cleveland State University, UT 1756, Cleveland, OH 44115.

53. *Ethnic Statistics: A Compendium of Reference Sources* (PB-283378) and *Ethnic Statistics: Using National Data Resources for Ethnic Studies* (PB-283379)

The first reference volume describes statistical sources on ethnic groups published by 11 United States departments and agencies: Agriculture; Commerce; Interior; Health, Education, and Welfare; Housing and Urban Development; Justice; Labor; Transportation; Civil Service Commission; Equal Employment Opportunity Commission; and National Endowment for the Arts. The second volume is designed to be an introductory-level classroom guide for teaching senior high school and college students how to use ethnic statistical data.

III. TEACHER TRAINING MATERIALS

Although several projects had teacher training as their objective, many of these did not develop materials; of those that did, few submitted materials used in the sessions with their final reports. However, two items have been selected as exemplary items related to teacher training. One is a chapter from *Pluralism and the American Teacher: Issues and Case Studies*, produced by a 1977 project of the American Association of Colleges for Teacher Education. This chapter, "Curriculum for Multicultural Teacher Education," offers a thorough explanation of how a teacher-training institution can modify its curriculum to ensure that prospective teachers understand and can implement multicultural education.

The second sample resource in this section is an outline of a teacher training course from *Teacher Training in Indo-Chinese Ethnic Studies*, a handbook designed specifically for school personnel who would be working with Indo-Chinese students. It is an excellent model for use in designing a course related to any ethnic group.

Teacher Training Materials

Contents (detailed descriptions) 370

54. Curriculum for Multicultural Teacher Education 371

55. Influence of Cultural and Social Factors on Perception: A Teacher-Training Module .399

56. Multicultural Education and Ethnic Studies in the United States: An Analysis and Annotated Bibliography of Selected Documents in ERIC (description only) 401

57. Ethnic Studies, Bilingual/Bicultural Education and Multicultural Teacher Education in the United States: A Directory of Higher Education Programs and Personnel, vols. 1-4 (description only) 401

CONTENTS

Sample Project Materials

No.	Title	Project	Availability	Page
54.	"Curriculum for Multicultural Teacher Education," by Geneva Gay, from *Pluralism and the American Teacher: Issues and Case Studies* (1977)	Dissemination of Ethnic Heritage Studies in American Teacher Education American Association of Colleges for Teacher Education One Dupont Circle NW, Suite 610 Washington, DC 20036	From project (252 pp.; $6.00) From ERIC (ED 134 575: MF $0.83, PC $16.82; plus postage)	371
55.	"Influence of Cultural and Social Factors on Perception: A Teacher-Training Module," from *Teacher Training in Indo-Chinese Ethnic Studies*, by Laura Melancon et al. (1978)	In-Service Teacher Training in Indo-Chinese Culture Our Lady of Holy Cross College 4123 Woodland Drive New Orleans, LA 70114	From ERIC (ED 171 865: MF $0.83, plus postage; paper copy not available)	399

Descriptions of Additional Resources

No.	Title	Project	Availability	Page
56.	*Multicultural Education and Ethnic Studies in the United States: An Analysis and Annotated Bibliography of Selected Documents in ERIC* (1976)	Dissemination of Ethnic Heritage Studies in American Teacher Education American Association of Colleges for Teacher Education One Dupont Circle NW, Suite 610 Washington, DC 20036	See entry	401
57.	*Ethnic Studies, Bilingual/Bicultural Education and Multicultural Teacher Education in the United States: A Directory of Higher Education Programs and Personnel*, vols. 1-4 (1978)	Ethnic Studies and Multicultural Teacher Education in the United States Bloomsburg State College Multicultural Education Center Bloomsburg, PA 17815	See entry	401

54. CURRICULUM FOR MULTICULTURAL TEACHER EDUCATION

From *Pluralism and the American Teacher: Issues and Case Studies*

Since 1968 we have heard a great deal of discussions about the need for ethnic studies and/or multicultural education programs in American schools. This "movement" has been led by a few very vocal and articulate educators and social scientists, and by members of different ethnic groups, who consider the principles of cultural pluralism as essential to changing the entire character of American education. Rather than continuing educational practices which aim to fashion all students into a common mold, multicultural education argues the reverse. Minority students' ethnic identity and cultural experiences should be respected and considered as means of validating their human worth and improving the quality of their education. School programs should be designed to teach students to be multicultural — that is, capable of functioning well in their own and other ethnic group settings and cultural communities. The mandate to incorporate different ethnic experiences and perspectives into school programs is imperative if we are to provide quality education and equal educational opportunities to all American youth. It is also necessary if schools are to avoid perpetuating a monolithic view of society and a set of values and behavioral patterns that are Anglo-Saxon centric as the only acceptable ones. Understanding the meanings and implications of cultural pluralism is essential to insure that minority students, whose historical traditions, ethnic identities, cultural heritages, and environmental experiences are substantially different from those of the descendants of Western European immigrants, are given a fair chance to maximize their educational opportunities.

Within the last three years or so these early proponents of ethnic studies have been joined by a groups of scholars advocating a "new ethnicity." They claim that not only have minority groups not been completely assimilated and acculturated into "the American culture" and mainstream society but neither have many other ethnic groups, particularly those descendants of Southern and Eastern European immigrants. These include such "white ethnics" as Polish Americans, Jewish Americans, Italian Americans, Greek Americans, and Slovak Americans. The contributions and historical experiences of both minority (Blacks, Latinos, Asian Americans, and American Indians) and majority ("white ethnics") ethnic groups are valid curriculum content for instructional programs. For a variety of reasons, both voluntary and involuntary, many members of these ethnic groups have maintained values, attitudes, customs, traditions, and mores from their original cultures which influence their behavioral patterns in social and institutional settings, especially the schools. Thus, the implications and influences of students' ethnicity and background experiences must be understood by teachers, and taken into consideration in designing school curricula and selecting instructional strategies, if we hope to educate *all* of America's youth to the best of our ability.

The emergence of the "new ethnicity," or new pluralism has added a dimension to the complexion of multicultural education. It further complicates the issues of what is ethnicity, who is an ethnic group, what to include about ethnicity and ethnic groups in school curricula, and how to prepare teachers to implement these new programs. Although there is a large and growing body of data now available on the conceptualization of multicultural education and ethnicity and suggestions for school programs for students, there is relatively little information on preparing teachers to implement multicultural education programs. Yet, almost without exception, the advocates of multicultural education agree with the classic observation that while curricular materials are important, it is the teacher and what he or she does in the class that, in the final analysis, makes the difference as to what happens in the educational process. On this point they endorse the 1973 conclusions of the U.S. Civil Rights Commission's study of the educational opportunities of Mexican American students in the Southwest that

> The heart of the educational process is in the interaction between teacher and student. It is through this interaction that the school system makes its major impact upon the child. The way the teacher interacts with the student is a major determinant of the quality of education the child receives.[1]

A year later the Commission noted that "without effective teachers, the finest facilities, programs, and materials cannot provide high quality education."[2] Speaking similarly James A. Banks[3] and Mildred Dickeman[4] contend that teachers are "significant others" in the lives of students, and that teacher education is an indispensible component of multicultural education. Without teachers who are adequately trained to teach multicultural education such programs are doomed to failure.

While most advocates of multicultural education support these contentions few of them have yet to do more than allude to teacher education in general terms and through implications. They have yet to offer definitive guidelines for teacher preparation programs for multicultural education. This paper is an attempt to begin to fill these voids. Some specific suggestions are offered for redesigning teacher education curriculum to make the preparation of teachers more compatible with the principles of cultural pluralism. Several general curriculum components for multicultural teacher education are identified, each one is explained in some detail, and some samples of the kinds of materials and information that are essential to translating them into actual practice in teacher preparation programs are suggested.

CURRICULUM COMPONENTS

Curriculum designs for multicultural teacher education should include three major components. These can be categorized as knowledge, attitudes, and skills. Some educators prefer to call them cognition, affect, and behavior. Still others have different labels for these components of teacher education. Gwendolyn Baker refers to the components as "stages" and identified them as acquisition, development, and involvement. The acquisition stage emphasizes knowledge; development deals with acquiring a philosophy of education consistent with the goals of cultural pluralism; and the involvement stage focuses on implementing multicultural content through the use of multiethnic teaching techniques and perspectives.[5] Aragon's model of teacher preparation for multicultural education is similar to Baker's in that he too describes three stages of training. These are awareness, which is analogous to acquisition of knowledge; application of awareness wherein teachers analyze school programs, teaching styles and learning theory, and identify multicultural resources; and logistics for implementation, or instructional strategies and methodologies.[6] Cooper, Jones, and Weber advocate identifying specific multicultural competencies all teachers should learn during their training programs. They feel these competencies can be derived from four different sources or frames of reference. These are: *philosophical* sources, or the values of man, the purposes of education, and the nature of learning; *empirical* sources which come from research and experimentation; the knowledge selected from the *subject matter disciplines;* and *practical* sources, or analyses of what the teaching job requires and what skills are necessary to do it well.[7] Recent publications by the AACTE[8] and Carl Grant[9] on the relationship between multicultural education and competency-based teacher education provide additional recommendations for reconceptualizing teacher preparation programs to make them more responsive to the demands of teaching and living in a culturally pluralistic society.

The National Council for the Social Studies' Ethnic Heritage Task Force is rather specific in its recommendations for preservice and inservice multiethnic staff development programs. The Task Force feels that teacher education programs should be systematic and continuous, and designed to help teachers (as well as other school personnel)

> (a) clarify and analyze their feelings, attitudes and perceptions toward their own and other ethnic groups, (b) acquire content about and understanding of the historical experiences and sociological characteristics of American ethnic groups, (c) increase their instructional skills within multiethnic school environments, (d) improve their skills in curriculum development as it relates to ethnic pluralism, and (e) increase their skills in creating, selecting, evaluating and revising instructional materials.[10]

It is obvious, then, that there need to be some well-formed philosophical bases and structural frameworks for organizing or designing curriculum for multicultural teacher education. Otherwise, efforts to prepare preservice and inservice teachers for cultural pluralism may prove to be chaotic exercises in frustration and futility.

Regardless of what labels are used for the three major curriculum components of multicultural teacher education, they are all essential ingredients for preparing teachers to work better with multicultural content and ethnically diverse student populations. These components are not "pure" categories in that they are clearly discrete from each other. Rather, they are closely interwoven, and proficiency in one is often contingent upon success in another. For example, teachers cannot develop effective multiethnic teaching strategies and select accurate and authentic multicultural content for students without having some knowledge of the cultural experiences, value systems, and historical traditions of different ethnic groups. Adequate teacher preparation programs must give as much attention to developing positive attitudes and feelings toward cultural differences, and improving the classroom practices of teachers in multiracial and/or multiethnic schools as to cognition, or the acquisition of factual information about ethnic groups. Edwina Battle succintly summarizes the significance of each of the components. She explains that "within a culturally pluralistic society the classroom teacher must be not only knowledgeable but skilled in creating and maintaining a humane environment and committed to the goal of strengthening the cultural diversity of our society."[11] Charlotte Epstein adds another note of endorsement but from a somewhat different perspective. She contends that "knowledge and sensitivity alone are not enough. The teacher must develop the special skills which enable her to use her knowledge and reflect her sensitivity. She must be able to work with people of other groups without experiencing acute discomfort based on group differences."[12]

The three curriculum components of knowledge, skills, and attitudes are discussed separately for purposes of manageability, and to present a somewhat idealized construct of what content areas are essential for inclusion in multicultural teacher education programs. This does not mean that the curriculum, when actually implemented, should present the components in the order they are discussed here. Rather, some of them will, undoubtedly, be developed in conjunction with each other. The practicality of exposing teachers to comprehensive, systematic preparation programs dictates this. There are some issues critical to multicultural teacher education which require knowledge, attitudes, and skills to make them comprehensible, and thus must be examined and explored from all three viewpoints.

Knowledge Components

The knowledge component of multicultural teacher education is a critical one. It serves several different functions simultaneously. It can help teachers become literate about ethnic group experiences while, at the same time, providing them with information they, in turn, can use to design programs for students. It begins to attack myths and stereotypes about ethnic groups by replacing misconceptions with accurate information. It helps teachers to understand ethnic life styles as systematized, functional cultural entities. It distinguishes internal cultural characteristics and positive traits of ethnic groups from the social problems and the debilitating experiences that are often inflicted upon them by external forces. And, it begins to lay a foundation for teachers to change their attitudes and classroom behaviors toward members of different ethnic groups.

Content of Cultural Pluralism

One of the major knowledge components of the curriculum should be understanding the content of ethnic diversity and cultural pluralism. The curriculum for multicultural teacher education should present a broad range of factual information about a wide variety of different ethnic groups. It needs to include information on the cultures, the contributions, the historical experiences, and the social problems ethnic groups encounter in American society. Teacher education programs cannot be expected to do an exhaustive study of any of these cognitive components. However, the curriculum should include enough information for teachers to begin to develop a knowledge foundation on ethnicity and cultural pluralism, their application within the context of schooling, and to know how to continue this development on their own beyond the formal preparation programs.

The cultural content about ethnic groups should examine such indicators of culture as value systems, behavioral patterns, language and communication styles, learning styles and patterns of cognitive processing, socialization processes, and customs, traditions and mores which determine different ethnic perspectives and expectations. Understanding these different components of culture as they relate to specific ethnic groups is essential to adequately assessing ethnically diverse students' classroom behaviors and academic needs. We are all cultural beings and as such our behaviors, expectations, and perceptions are fashioned by our experiences, a large percentage of which stems directly from our ethnicity and cultural heritages. Abrahams and Troike, in arguing the case for teachers to understand students' cultural characteristics, explain that

> If we expect to be able to teach students from such groups [subordinate and stigmatized culturally different groups] effectively, we must learn wherein their cultural differences lie and we must capitalize upon them as a resource, rather than doing what we have always done and disregarding the differences or placing the students in the category of 'non-communicative,' thereby denigrating both the differences and the students.[13]

If teachers are to learn to do as Abrahams and Troike recommend, materials written by and about different ethnic groups in an attempt to capture the essence of their cultural traditions must be included in teacher education curriculum. These include both fiction and non-fiction, poetry, music, folklore, plays, anthropological and sociological data, written and oral histories, religion, customs, and information derived from ethnographic studies of ethnic groups' communication behaviors. Two specific examples of materials that convey information about the cultural patterns of separate ethnic groups are Corky Gonzalez's epic poem, "I Am Joaquin," which presents a composite cultural profile of Mexican Americans, and Nikki Giovanni's "Ego Tripping,"* which does likewise for the origins and expansion of Black culture. These are exemplary samples of the kind of resources that can help teachers gain insights into ethnic group life styles as cultural entities.

Teachers need to understand the psychological and socio-cultural processes of early childhood growth and development. What children learn during the formative years of their development through the enculturation, acculturation, and socialization of their families and ethnic groups form the bases of their lifelong personality profiles and shape their subsequent behavioral patterns, attitudes, and values. Within the context of cultural pluralism the factors of the historical experiences of different ethnic groups are additional variables which indirectly determine behavior. These factors are deeply embedded in the totality of the experiences of ethnic groups and are integral parts of their customs, values, traditions, and expectations as transmitted to children. This internal ethnic group, or cultural socialization transcend the boundaries of ethnic communities when children begin to broaden their social worlds beyond the family and their immediate environment. These are expressed overtly or subtly, in the behavioral patterns of ethnic group members in almost all situations, particularly the schools. Admittedly, some people learn to control and/or disguise their behavioral ethnicity so that it is not noticeable. Most school children who have been strongly socialized in their ethnic values are unable and/or unwilling to do this. There is a great deal of information now available about how different ethnic groups socialize their young and teach them the norms of the group. For example, teachers can begin to learn about the nature of Black children's socialization from such materials as Robert Staples' *The Black Family*, Lerone Bennett's "The World of the Slave," Virginia

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*Complete bibliographic information on the sample resource materials which appear throughout this paper to illustrate appropriate components and content for inclusion in multicultural teacher education curriculum is presented in Appendix A.

Young's "Family and Childhood in a Southern Negro Community," and Ulf Hannerz's *Soulside*. Data and resources such as these must be included in all teacher education curricula which purports to be comprehensive and committed to preparing teachers to plan and conduct instructional programs that are in better accord with ethnic diversity and cultural pluralism.

The contributions different ethnic groups have made to the development of America's history and culture and the advancement of humankind must also be a part of teacher education curricula. This entails including descriptions of ethnic achievements in all dimensions of life — politics, economics, industry, leisure and recreation, business, medicine, and the arts. To fail to discuss all of these is to run the risk of presenting distorted and stereotypic views of ethnic groups. For example, Jewish Americans as a group could be presented as astute, somewhat unscrupulous, businessmen, who have made their only real contributions in the field of business; Blacks' contributions could be limited primarily to music and sports; Mexican Americans to non-industralized farming; and the Irish to politics. The *Ethnic Chronology Series* is a basic reference teachers can use to begin compiling accurate information on the contributions of different ethnic groups, for their own and their students' use.

Multicultural teacher education programs need to include careful examinations of the historical experiences and social dilemma of ethnic groups, within the context of the American experience. This would include discussions of powerlessness, isolation and anomaly, immigration and migration, discrimination and racism, and acculturation and assimilation. Specific examples of these general categorical dilemmas, selected from different ethnic group histories, should be used to further explore the meanings and effects of life in America for different ethnic groups. Slavery, the Mormon "exile", the busing controversies throughout history, the genocidal governmental policies and practices toward American Indians, Executive Order 9066 and the Japanese internment, and the development of ethnic enclaves throughout the country are useful in helping teachers understand the bases of contemporary ethnic attitudes and behaviors, and inter-ethnic group interactions.

There is an infinite amount of factual information available about the great number of ethnic groups in American society. It would be unrealistic to assume that teacher education programs can or should encompass all of it. Even if they could, the merits of this approach to teacher preparation for multiculturalism are questionable. There are many reasons to suspect that the mere memorization of ethnic facts is inadequate for teachers to understand the saliency of ethnicity and the complex dynamics of cultural diversity in America as well as their implications for education. Yet, teachers must have some factual knowledge about ethnic groups. Alternative approaches for managing this ever-increasing body of cognitive information on ethnicity and cultural pluralism are suggested by Gay in a recent article on "Organizing and Designing Culturally Pluralistic Curriculum,"[14] and Banks in *Teaching Ethnic Studies: Concepts and Strategies* and *Teaching Strategies for Ethnic Studies*.[15] Two of the alternatives recommended are to identify a series of generic concepts and universally recurrent themes, issues and/or concerns that are applicable to all ethnic groups that might serve as the organizing principles of multicultural curriculum. The concepts are selected primarily from the social and behavioral sciences and socio-psycho linguistics. Among these are culture, ethnicity, cultural pluralism, communication, power, and change. A search for identity and struggles for survival, human dignity, and socio-political equality are some of the persistent themes that characterize the lives of members of different ethnic groups. While these suggestions are made explicitly for creating programs for students, they also have implications for use in designing milticultural curriculum for teacher education.

Philosophy of Multicultural Education

A second important cognitive component of curriculum for multicultural teacher education involves understanding the concepts and philosophies of ethnicity, cultural pluralism, and multicultural education. Most teachers enter preservice and inservice education programs with little substantive or sustained contact and interaction with members of ethnic groups other than their own. They bring with them attitudes and behaviors that reflect the assimilationist theory of American society which emphasizes commonalities among ethnic, racial, and cultural groups to the exclusion of differences. Neither of these conditions is conducive to teaching multicultural education. To break the strongholds of this melting pot mentality teachers need a thorough reorientation in the principles of cultural pluralism. Part of this reorientation involves examinations and comparative analyses of the assimilationist theory and the cultural pluralist theory and their educational implications. The writings of Gordon, Rose, Banks, Arciniega, Puglisi, Novak, and Glazer,[16] and publications of such professional associations as ASCD[17] and the Council on Interracial Books for Children[18] are essential resources to assist teachers in these analyses, and they should be included in teacher education curricula.

Another aspect of understanding the philosophy of multicultural education is to acquire an operational definition of it. There are numerous definitions and conceptions of ethnicity and multicultural education, how they are interrelated, and what they mean in terms of instructional programs for students. Ultimately teachers and curriculum specialists are the ones who must translate the theoretical suggestions offered by scholars into classroom practices. To begin to do this successfully teachers need to know who the scholars of ethnicity and multicultural education are and what they are saying. Such contemporary authors as Novak, Greeley, Moynihan and Glazer, and Greenbaum,[19] and periodicals like *Ethnicity* and *Center Magazine*[20] offer valuable information for teachers to use in determining the meanings of ethnicity for different groups in both historical and contemporary perspective.

While it is true that the definition of multicultural education is fraught with ambiguities many educators do agree that it is, in some way or another, the process and the end result of translating the principles and implications of cultural pluralism into school programs and practices. Teachers cannot facilitate this process without having some sense of the principles of cultural pluralism. This, then, is appropriate content for a teacher education curriculum. A few examples of the ideas expressed in the professional literature illustrate the complexities involved in defining cultural pluralism operationally. Charles Williams equates cultural pluralism with teaching the realities of America's history,

> . . . a history that chronicles the struggles, tragedies, experiences and contributions of all the peoples of the United States, the realities that indisputably illustrate that the blood shed in defending this country was and is culturally plural, that the tragedies of war and economic depressions were and are culturally plural, that initiative and responsibleness

> are experiences of all peoples of the United States, and that contributions to science and technology, economics, politics, literature, and the arts were and continue to be culturally plural.[21]

Hazard and Stent perceive cultural pluralism as both a concept and fact which includes the ideas of equal opportunities for all people, respect for human dignity, and equity distribution of power among members of different ethnic groups.[22] Havighurst defines it as mutual respect for different cultures, political and economic cooperation among various ethnic groups, and peaceful coexistence among different life styles, folkways, manners, language patterns, beliefs, and family structures.[23] The writings of Banks, Grant, Washburn, Epps, Stent, Hazard and Rivlin, and Dickeman[24] assist teachers in understanding and building philosophies of education that are consistent with the realities of cultural pluralism. A clearly articulated philosophy is critical to operationalizing multicultural education in school programs and practices. It establishes a raison d'etre, articulates needs and functions of education, and forms the basis of making program decisions about selecting content and determining how it will be taught.

Classroom Dynamics

The curriculum for multicultural teacher education should also include among its knowledge components understanding and interpreting classroom dynamics. This can be further divided into two major parts: understanding cultural conflict in multiethnic classrooms; and understanding the instructional styles and verbal behaviors of teachers. Both should be examined from the standpoint of knowing what they are *and* how they influence teacher and student behavior, the interaction between the two, and how they determine the nature of the social dynamics and educational processes occurring in the classroom. Gay points out that

> Teachers need to become more conscious of the verbal and social dynamics operating in desegregated classrooms, the consequences of their attitudes and actions in determining students' behavioral patterns . . . [and] become familiar with the culturally specific behavioral patterns of Blacks and other ethnic groups.[25]

Teachers and students bring different expectations to the classroom. These expectations reflect their ethnic identity and their cultural conditioning, and determine their perceptions of what education is and how it should proceed. Differences in expectations are apparent in behavioral patterns, communication styles, value systems, learning styles, and patterns of cognitive processing. As Novak explains, "We carry forward a whole culture in every one of our gestures, acts, thoughts, and emotions," and "in different cultures intelligence often follows quite different styles."[26] The extent of the differences vary according to the ethnic group and the degree to which it deviates, racially and culturally, from the dominant group of middle class America.

The institutional norms, orientations, and expectations of public schools and teachers are derived largely from the values of the white Anglo-Saxon ethnic group. In many instances these norms are antithetical to those of different ethnic groups. Examples from the Black experience illustrate this point. School teachers generally consider the atmosphere most conducive for learning as one that is rather formal and structured, where teachers maintain a "respectable distance" from students to preserve the proper authority relationship. Comparatively, in

Black communities. children are taught in informal, social settings where the "teacher" is often a member of the peer group. Instruction in schools usually proceeds in a vertical, one-directional manner (from teacher to student, from expert to amateur), and the roles of teacher and student are virtually irreversible. Among Blacks within their own cultural settings the roles of teacher and learner are frequently interchangeable, and learning flows in a horizontal direction. Schools emphasize competition in work and cooperation in play; the Black cultural experience does the reverse. Black culture stems from an aural tradition and thus places heavy reliance upon verbalization, body kinetics, and contextual or situational factors as fundamental determinants of effective communication. School activities are based upon a written tradition which revolves largely around words as the primary tools to convey messages, and minimize the use of body motions in the communication act.

Numerous resources exist that can be used to help teachers learn the specific cultural traits of different ethnic groups and how they operate in classroom situations. Some of these are: Castaneda and Gray's and Ramirez and Castaneda's analyses of bicognitive processes in multicultural education;[27] Kuroiwa's discussion of Asian American cultural traits;[28] Ashapanek's, Christensen's, Momaday's, Ross and Trimble's, and Foerster and Soldier's descriptions of American Indians' values which conflict with school expectations;[29] Gay's and Gay Abrahams' explanations of Black culture in the classroom;[30] and Novak's discussions of cultural traits among white ethnics.[31]

Cultural conflict in multiethnic classrooms is inevitable when unaware teachers insist upon interpreting the behaviors of ethnic students according to their own criteria of normality. The differences in communication and behavioral expectations between teachers and their ethnic students can become impenetrable obstacles to successful instruction if teachers do not understand these different orientations advantageously. Therefore, the curriculum for multicultural teacher education should include analyses of cultural conflicts in the classroom. These analyses should involve identifying different behavioral patterns and expectations by ethnic groups as much as possible, determining how teachers see and interpret these differences, explaining the differences from the cultural perspectives of the ethnic group experiences, and exploring ways of turning the differences into positive qualities that can facilitate interaction in the classroom.

Educational research has shown that teacher attitudes influence their classroom behavior, and that these, in turn, affect how students behave. It also strongly indicates that many teachers have negative attitudes toward and low expectations of culturally different ethnic students. These attitudes are most apparent with highly visible minority ethnic group students. They are reflected in teaching styles that often serve to the detriment of ethnic minorities. Recent research reports that minority students, particularly Blacks and Mexican Americans, are treated significantly different from White students by their teachers. White students receive more opportunities to participate in instructional interactions; the quality of the opportunities encourages a broader range of intellectual skills; and they receive more praise, encouragement, and reinforcement than minority students. Conversely, minority students receive fewer opportunities to participate in classroom activities, the opportunities are of a lesser substantive nature, and they are criticized and/or disciplined more frequently than White students.

Teachers also tend to be more directive and authoritarian with minority students, and more open and democratic with White students.[32] These observations have led Gay to recommend that preservice and inservice teachers have

> a working knowledge of the research data on pupil-teacher verbal classroom behaviors, teacher expectations and their effects on teachers' and pupils' classroom behaviors, and the effectiveness of school desegregation in terms of interracial relations and academic performance . . . Teacher education programs should include theoretical knowledge and practical experience in using interaction analysis observation schedules to record and interpret teacher behaviors among their training components.[33]

Educators who have done extensive research on interaction analysis have demonstrated that these techniques and instrumentations can be used to provide systematic feedback to teachers on their verbal classroom behaviors. A part of the curriculum for multicultural teacher education should be designed to sensitize and familiarize teachers with their classroom behaviors and teaching styles, to develop techniques for analyzing these, and to identify strategies for modifying instructional styles and verbal behaviors. Observation schedules such as the Flanders Interaction Analysis Systems, the OSCAR, and the Teacher-Child Dyadic Interaction System, modified to accommodate the variable of ethnicity, are useful devices for teachers to employ in becoming better attuned to their classroom behaviors. Understanding different observation schedules, learning how to use them, and interpreting the data they produce are appropriate curriculum content for multicultural teacher education programs.

Ethnic Resource Materials

Ultimately, teachers must assume the primary responsibility for implementing multicultural education in schools. To faciliate this process part of their preservice and inservice educational experiences must be designed to familiarize them with a multitude of resource materials on ethnicity, experiences of ethnic groups, and cultural pluralism suitable for use with students. These resources should present a wide range of information that, when combined, captures the essence of experiences of ethnic groups in American society. Of necessity, then, multicultural teacher education curriculum must assist teachers in identifying multiethnic resources which deal with the cultural characteristics of ethnic groups, their historical traditions, their contributions to American development and their status in American society, and the dynamics of inter- and intra-ethnic group behaviors (socially, culturally, politically, and psychologically). In addition to materials with factual information about ethnic groups, teachers also need to become familiar with resources which aid in planning multicultural programs for students, and selecting and developing multiethnic instructional strategies. Books, magazines and periodicals, mass media, records, films and filmstrips, historical documents, photographs, and individuals are essential resources on ethnic and cultural diversity. They provide information on ethnic poetry and drama, biographies and autobiographies, facts, philosophies, fiction, folklore, and oral histories. All of these are worthwhile for teachers to explore in the quest for knowledge about ethnic diversity and cultural pluralism.

The supply of materials and resources on ethnic groups and their life experiences that can be used in the implementation of multicultural education programs is astronomical. Teachers need to know how to select the ones that give authentic and accurate portrayals of ethnic group experiences from a variety of different perspectives. Ethnic magazines and periodicals, such as *El Grito, Girda, Warpath, Ebony, Commentary,* and *Black World,* give news about and insights into ethnic communities and values and are presented from particular ethnic perspectives. Contemporary and historical ethnic music can be an important source of information on ethnic groups' values, issues of major concern in ethnic communities, socialization processes, the transmission of cultural heritages, and ethnic statements on eco-political issues. Professional associations' periodicals, such as *Educational Leadership* of ASCD, the *National Elementary School Principal* of NAESP, the *Phi Delta Kappan,* the *Journal of Teacher Education* of AACTE, *Elementary* English of NCTE, the *Florida FL Reporter,* and *Integrated Education,* which regularly publish articles and/or devote entire journal issues to teaching ethnically diverse students and multicultural education, must be part of the resource repertoires that teachers begin to develop during their preparation programs. Bibliographies and bibliographic essays such as *The Education of the Minority Child, Black Image: Education Copes with Color, Blacks in America, Literature by and about the American Indian, Emerging Humanity: Multi-ethnic Literature for Children and Adolescents,* and "Multi-ethnic Books for Young Readers," are extensive compilations of different types of resources on ethnic groups' histories, cultures, and experiences. Educational texts like *Teaching Ethnic Studies: Concepts and Strategies, Teaching Strategies for Ethnic Studies* and others mentioned earlier offer lists of annotated references along with each chapter on different ethnic groups, indicating whether they are for student or teacher use. The *Interracial Books for Children Bulletin* presents a wide variety of valuable information on issues related to cultural pluralism and multicultural education that teachers can use. It includes reviews of multiethnic children's books, discussions of national issues concerning ethnic and cultural pluralism, and techniques for analyzing textbooks, tradebooks, and fairy tales for racism, classism, sexism, and ethnocentrism.

In addition to knowing what multiethnic materials exist teachers need to keep their resource files current. To do this they need to develop skills in analyzing and evaluating resources, and develop habits of continuous growth and development. The latter may take the form of continuously identifying individuals, publishers, and agencies or associations who regularly hold conferences, conduct workshops, and produce new materials on conceptualizing and teaching ethnic diversity and cultural pluralism.

Attitudes Components

Multicultural teacher education programs which expose preservice and inservice teachers to historically accurate content about ethnic groups and cultural diversity are essential but incomplete. The curriculum must also include experiences which help teachers examine their existing attitudes and feelings toward ethnic, racial, and cultural differences, and develop ones that are compatible with cultural pluralism. These variables plus the factor that teacher attitudes influence their behavior, are critical in shaping ethnic students' classroom behaviors. James Banks reiterates the significance of this point:

> Because the teacher is the most important variable in the child's learning environment, classroom teachers must develop more positive attitudes toward ethnic minorities and their cultures and must develop higher academic expectations for ethnic youths. Teacher attitudes and expectations

> have a profound impact on students' perceptions, academic behavior, self-concepts and beliefs.[34]

If this is indeed true — and there is little reason to doubt that it is — and we are committed to helping teachers develop positive behaviors toward culturally diverse ethnic students and multicultural education, then it is incumbent upon teacher education programs to provide for such development.

Realistic Attitudes Toward Cultural Diversity

The attitudes component of the curriculum for multicultural teacher education should sensitize teachers to the intricate dynamics of cultural pluralism. This involves developing a realistic frame of reference and an attitude of receptivity toward cultural differences. It means understanding that there are numerous surface similarities between ethnic groups' cultures and the American common culture, and that ethnic group members do indeed share many of the common American cultural traits and experiences. However, this does not invalidate the idea or negate the existence of unique sets of ethnic behavioral patterns, value systems, and cultural experiences. Attempts to describe cultural patterns of different ethnic groups are inconclusive and tentative descriptions of somewhat idealized models or constructs of patterns of behavior which prevail, in varying degrees, among most members of a given ethnic group. It is not an attempt to describe the behavior and values, in entirety, of any individual member of an ethnic group. Nor does this suggest that all members of a given ethnic group must practice those described patterns of behavior in order that the group be accepted as having a distinct culture. The ethnic behavioral patterns described should be seen as a set of guidelines that can be employed to make meaningful what might otherwise be totally incomprehensible social phenomena. Thus, for teachers to develop a state or attitude of readiness necessary to truly understand the dynamics of cultural and ethnic differences, the teacher education curriculum must provide them with some anthropological and sociological frames of reference regarding culture and how it operates in a diversified society such as ours. Valentine's *Culture and Poverty,* Kroeber and Kluckhohn's *Culture,* Herskovits' *Cultural Dynamics,* and Abrahams and Troike's *Language and Cultural Diversity in American Education* are helpful resources that can assist teachers in developing these kinds of orientations and frames of reference.

Sensitizing teachers to the dynamics of cultural pluralism also involves understanding that as cultural beings our attitudes, values, and behaviors are fashioned largely by our ethnic experiences and cultural conditioning. We perceive reality through our own particular cultural lens. In effect, we are all ethnocentric beings, and are prone to be prejudical and stereotypic toward those people outside our own ethnic groups and social circles. Multicultural teacher education programs should help teachers accept stereotyping as a normal human process and to understand how it operates. Teachers need to correct their own misconceptions — and help students do likewise — about stereotypes always being negative, and the illusions that one can be entirely free of ethnic and racial prejudices, or completely eliminate stereotyping from the social dynamics of human interactions.

In one sense stereotyping is merely a way of processing or categorizing information and assigning meaning to things and people we know little about, using our own valuative criteria. The damage is done not in the act of stereotyping itself but in the attitudes and behaviors which result from it. Teachers must accept the reality of the reciprocity of ethnocentrism and stereotyping among themselves and their students, and learn how to minimize the negative effects. They must realize that the ethnocentric blinders we wear when we look at people and behaviors outside our own ethnic group can block acceptance of the fact that to be different does not necessarily mean to be a superior or inferior, or to be culturally deprived, deficient, or disadvantaged. Everyone, regardless of his or her ethnic identity, has human worth and dignity and cultural experiences are deserving of respect. Resources such as Allport's *The Nature of Prejudice*, King's *Confessions of a White Racist*, Knowles and Prewitt's *Institutional Racism*, Terry's *For Whites Only*, Jones' *Prejudice and Racism*, Noar's *Sensitizing Teachers to Ethnic Groups*, and Lapides and Burrows' *Racism: A Casebook* can be used in teacher education curricula to help preservice and inservice teachers understand the formulation of racial and ethnic attitudes and stereotypes. A seminal film which vividly portrays a case study of the facts and effects of the institutionalization of stereotypes of Black Americans in historical perspective is "Black History: Lost, Stolen or Strayed."[35] No multicultural teacher education curriculum should be without this film and others like it. These resources are indispensible tools for helping teachers to become perceptive and critical observers of stereotyping techniques in social and interpersonal behaviors among different ethnic groups, and to trigger their own and introspective self-analyses.

Teacher preparation programs need to help teachers recognize and understand the attitudes which prompt such cliches as "I treat all my students the same," and "When I look at my students I see no differences. To me they are all human beings." These attitudes are potentially very destructive to accepting the validity of ethnic diversity and promoting cultural pluralism. The fact is all children are not alike. Their differences go beyond mere personal and individual differences to encompass ethnic and cultural factors. For teachers to presume that they can ignore these differences or avoid being discriminatory toward ethnic students by treating them all the same is fallacious indeed. Quite the contrary is true. A most effective way to be unfair and unequal in the treatment of students from different ethnic groups and cultural backgrounds is to treat them all the same. Teachers need to change these over-solicitious "liberal" attitudes to ones that see and accept racial, ethnic, and cultural differences among students as a fact, as perfectly normal. They need to learn how to differentiate their classroom behaviors relative to the demands and implications of students' ethnicity and cultural experiences. They also need to accept differentiation of teaching styles and classroom interactions as equally context of cultural differences as it is within the context of individual differences.

An effective technique to use in sensitizing teachers to how little they know about different styles of cultural functioning, and to create an attitude of receptivity toward these differences is to give them culturally specific tests similar to the "Dove Counterbalance General Intelligence Test" (also known as the BITCH Test), developed by Robert Williams.[36] To maximize the sensitization impact these tests should be administered under conditions that members of the particular ethnic group are accustomed to in their own communities. For example, Blacks (especially the lower class) are accustomed to doing concentrated work in the presence of multiple audio and visual stimuli. Black children may study school work while a radio, a stereo, a television, and a conversation are going on simultaneously. When given a test about Black Culture with music playing at a high volume in the classroom, teachers are unable to cope with the situation. Both the content and the testing conditions are unfamiliar to them. The result is frustration and alienation. This kind of exercise is powerfully sensitizing to different behavioral patterns and it teaches a beautiful lesson in the difficulties of cross-cultural functioning.

Enabling Attitudes Toward Cultural Differences

Some other attitudinal components of multicultural teacher education curriculum are building respect and empathy for children from different ethnic backgrounds, accepting the right of different ethnic groups to exist and to be different, and developing wholesome attitudes toward ethnic life styles as systematic and viable cultural entities. Teachers must come to accept children for what they are. This means learning how to be non-judgmental and non-pejorative about behavioral patterns and value systems which differ from those of teachers. It means developing an attitude of openness, a willingness to become less dogmatic about a given conception of what is "the right way to behave" in the classroom. It also means knowing that by becoming receptive to learning about diversity along with the students, teachers thereby broaden their own humanity considerably.

Thus, ethnic diversity and cultural pluralism are to be prized and promoted, not tolerated or destroyed. This is central to truly respecting the individuality of all students, understanding the interrelationships between individuality and cultural and ethnic identity, and designing curricula and instructional strategies which capitalize on ethnic individuality so as to maximize the human potential of all students. Diana Drake calls this "empowering students." She goes on to add that, "Since every child is both a unique individual and a member of some cultural group . . . we must help children experience their worth *both* as individuals and as cultural beings. We need to recognize that we cannot avoid dealing with culture when we deal with human learning and growth."[37]

Self-Awareness

Teachers need to be empowered, too. They need to become consciously aware of their own racial and ethnic attitudes, values, beliefs, and behaviors. They need to recognize and clarify their own ethnic heritages and cultural identities, and understand how these influence their behaviors and perceptions of reality. This means satisfying their need to be secure in knowing who they are and what they believe. Once they understand their own ethnic heritages and needs to discover feelings of personal worth, and become familiar with how these processes work, they are more likely to appreciate, respect, and better facilitate similar needs and processes in students.

Self knowledge for teachers is a vital precondition to their further growth and development, as individuals and professional educators, and as facilitators of students' growth. Power, then, in the teachers knowing their racial and ethnic attitudes and values and how they come to be, is an essential component of curriculum for multicultural teacher education. The development of these attitudes and processes is contingent upon teachers acquiring accurate, comprehensive knowledge of their own and others ethnicity, and accepting the integrity and mutuality of different ethnic life styles.

Sense of Security About Teaching Ethnic Diversity

Teachers in today's culturally pluralistic society and multiethnic classrooms need to develop different attitudes about teaching and learning. Learning about ethnicity and cultural pluralism is a never-ending process of questioning, experimentation, and discovery. Teachers need not know all the facts about different ethnic groups to teach multicultural education well. Success comes in knowing that they do not have to be the final authorities on the subject of ethnicity, for there are no final authorities. Teacher should not be threatened and intimidated by the information and experiences of ethnic diversity, but should understand and welcome the potential that teaching cultural pluralism offers for personal growth. They can facilitate students' inquiries into ethnic group experiences and assist them in processing this information. Learning and teaching about ethnic and cultural diversity is a joint enterprise between students and teachers in which both are equally involved.

Preservice and inservice teachers often experience feelings of anxiety and insecurity about teaching the experiences of ethnic groups. As outsiders they may feel that they do not have all the facts, and that they are intruders in the lives of ethnic group members when they try to teach about their experiences. All ethnic groups, their cultures and experiences, should be considered worthy of study and teaching, yet their rights to privacy must be respected. Teachers should consider it their right and their responsibility to learn about and teach about ethnic diversity. It is their right as human beings in search of personal growth, intellectual fulfillment, and self-actualization in a culturally pluralistic society. It is their responsibility as professional educators who are obligated to provide the best possible educational opportunities to all American youth. This is impossible without being cognizant of and responsive to the principles and implications of cultural pluralism in designing educational experiences. Teachers have their right to expect teacher education programs to equip them with the knowledge, attitudes, and skills necessary to successfully implement multicultural education. Teachers should feel that colleges of education and school systems are obligated to make such programs available to them. Thus, preservice and inservice teachers need to adopt more aggressive attitudes about their needs and expectations relative to training in cultural pluralism and multicultural education.

Skills Component

Acquiring accurate knowledge about and developing positive attitudes toward ethnic groups and cultural differences are not enough for teachers to effectively implement multicultural education in American schools. Their preparation must also include developing skills to translate their knowledge and sensitivities into school programs, curricular designs, and classroom instructional practices. These must be consistent with the principles of cultural pluralism. The skills component of curriculum for multicultural teacher education can be divided into three categories; interactional or human relations, instructional, and curriculum development skills.

Cross-Cultural Interactional Skills

Preservice and inservice teachers often find it difficult to relate to students who are ethnically different from themselves and who have dif-

400

ferent values, attitudes, beliefs, and experiences. These difficulties are most often apparent in the realm of communications. Thomas. Kochman's explanation of this dilemma is that

> Communication is difficult even among people who share the same cultural code. Because of the ever-present possibility of being confronted with an unfamiliar cultural sign it is even more difficult among people who operate from different codes . . . Cross-cultural interference occurs when communicants who operate from different codes interpret the same behavior according to respectively different, and often conflicting, code perspectives. . . . What can cause cross-cultural interference then is not only a different structuring of one's perception as to what is happening but a different attitude toward it as well.[38]

Barna identifies five major obstacles to cross-cultural communication. These are: language, or the vocabulary, syntax, idoms, slang, and dialects; nonverbal signs and symbols; preconceptions and stereotypes about the communicants; the tendency to immediately evaluate statements and actions of others rather than to try to understand the thoughts and feelings expressed; and anxiety.[39] Multicultural teacher education curriculum must help teachers develop skills to overcome the obstacles to cross-cultural communication.

Cross-communication skills are critical in teaching since communication forms the core of the educational process. Regardless of what else they may know about ethnic groups and cultural diversity teachers cannot teach ethnic students or multicultural education if they are unskilled in cross-cultural communication. Multicultural teacher education should begin this skills development process by helping teachers understand that

> Social perception, which is the process by which we attach meaning to the social objects and events we encounter in our environment, is an extremely important aspect of any communication act. It is the means by which we assign meanings to the messages we receive. Social perception becomes ever more important when considering intercultural communication, because culture conditions and structures our perceptual processes in such a way that we develop culturally determined perceptual sets. These sets . . . influence which stimuli reach our awareness, . . . and have a great influence on the judgmental aspect of perception—the attachment of meaning to these stimuli . . . intercultural communication can best be understood as cultural variance in the perception of social objects and events. The barriers to communication caused by this perceptual variance can best be lowered by a knowledge and understanding of cultural factors that are subject to variance, coupled with an honest and sincere desire to communicate successfully across cultural boundaries.[40]

Effective cross-cultural communication means becoming familiar with the vernaculars and vocabularies of different ethnic groups, understanding different ethnic attitudes toward communication, and knowing how the communication act is executed in different ethnic settings. Teachers often confuse the speech behavior of ethnic groups with substandard dialects of Standard English and/or the slang of the contemporary youth culture. Undoubtedly, some of the youth culture's vocabulary transcends ethnic group membership, but it is also true that members of different ethnic groups have their own unique meanings and styles for some of what appears to be a common youth vocabulary. In addition, for many ethnic students their first language is not English. Teachers frequently find language behaviors of ethnic students offensive. They are often intimidated because they do not understand what the students mean when they speak in their ethnic codes. The teachers are inclined to judge these language behaviors inappropriate for school use, label them as symbols of illiteracy, and wage campaigns to eliminate them entirely. These attitudes and behaviors on the part of teachers are barriers to effective cross-cultural communication.

Teachers should realize that ethnic vernaculars are more than mere slang, that communication is more than a vocabulary and a linguistic structure, and that it is an essential component of one's culture. Communication is a complex set of interactions which involves the interplay between words and nonverbal cues, the social context in which the speech act occurs, the contextual meanings of the words, the styles of delivery, and the audience response and participation. Claude Brown's "Language of Soul," Kenneth Johnson's "Black Kinestics," and Benjamin Cooke's "Non-Verbal Communication Among Afro-Americans" provide vivid descriptions of the complex interactions in which these different factors operate in the speech behavior of Black Americans. Labov's *Logic of Nonstandard English*, Samovar and Porter's *Intercultural Communication*, Kochman's *Rappin' and Stylin' Out*, Abrahams and Troike's *Language and Cultural Diversity in American Education*, Williams' *Language and Poverty*, and Smith's *Interracial Communication* are other samples of the kinds of materials available for teachers to use in gaining insights into the operations and dynamics of ethnic and cross-cultural communications. Additional resources are available in the publications of such professional associations as the International Reading Association, the Center for Applied Linguistics, and the National Council for Teachers of English.

Teachers who acquire effective cross-cultural communication skills have accepting attitudes toward the communication behaviors of different ethnic groups, are familiar with the meanings of ethnic vocabularies and idiom, are astute observers of nonverbal features of communication, and are capable of translating messages across cultural and ethnic groups. They are also attuned to their own ways of communicating, and understand how nonverbal communication affects the social and instructional dynamics of multi-ethnic classrooms. The information provided by Hall on *Silent Language*, Fast on *Body Language*, and the instruments developed by Grant and Hennings in *The Teacher Moves* will be very helpful to teachers in creating awareness of and systematically recording their own nonverbal behaviors in the classroom. Special issues of *Theory Into Practice* on "The Challenge of Nonverbal Awareness," and the *Journal of Communication* on "Nonverbal Communication," and the works of Galloway, Koch and Fugate, Hennings and Grant, and Hodge[41] are also valuable resources on nonverbal communication which deserve to be a part of teacher preparation programs. Once general frames of self-reference regarding nonverbal communication are established teachers will become more aware and capable of interpreting the specific nonverbal behaviors of different ethnic group members, and a firm basis of intercultural communication will have begun to be established.

Another factor essential to effective cross-cultural communication for teachers is knowing what words and phrases are offensive to ethnic groups and eliminating them from their communication behaviors. For example, Blacks react very negatively to phrases like "boy," "your people," "you people," "credit to your race," "these people," "they," and "them" when talking to them. Teachers should also become familiar with terms that depict ethnic groups in negative and stereotypic ways and the potentially explosive power they have on members of those ethnic groups. "Spicks," "greasers," "kikes," "spades," "niggers," "dagos," "wops," "chinks," and "honkies" are examples of such terms. The insightful article, "The English Language is my Enemy," written by Ossie Davis, and Steinberg's "The Language of Prejudice" explain some of the "ethnic trappings" and racial slurs embedded in the English language. The "Confrontation" simulation series, developed by the Far West Educational Laboratory, vividly portrays how alienating language can be detrimental to inter-ethnic group relations in the classroom.

Conflict in today's classrooms is inevitable. It is exaggerated by the presence of students from different ethnic, racial, cultural and socioeconomic backgrounds in the same classrooms with uninformed teachers. Teachers must learn how to accommodate the needs of the different students, and, at the same time, not neglect their educational responsibilities or compromise their own personal and professional integrity. To do this well means being familiar with the causes of conflict and the processes of conflict resolution. Deutsch's "Conflict and its Resolution," Frank's "Conflict in the Classroom," and Bash and Johnson's *Effective Teaching in the Desegregated School* will be helpful for teachers in acquiring this general information. Teachers will need to know how to analyze multiethnic interactions in the classroom, and understand the points of potential conflict between different ethnic group members.

Resolution of cultural conflicts in the classroom require teachers to be flexible and adaptable, astute and highly sensitive observers of classroom dynamics, adept facilitators of inter-ethnic group interactions, and skillful mitigators of displeasing communication behaviors among different ethnic students. It also involves using the principles of such instructional devices as values clarification, moral reasoning, and reflective decision-making. To insure the development of these skills the curriculum for multicultural teacher education must provide opportunities for preservice and inservice teachers to practice and experiment with them in real or simulated situations under the guidance of instructors who are, themselves, skilled in the techniques.

Multicultural Curriculum Development Skills

Invariably, teachers are called upon to select and/or create multicultural curricular materials for students. Professional preparation programs need to emphasize skill development in this area. Preservice and inservice teachers should learn to translate their philosophies and knowledge about ethnicity and cultural pluralism into instructional plans for use with students. They may select some plans from existing curriculum designs and/or develop their own course outlines, units, or instructional lessons on multicultural education. The entire curriculum development process, from conceptualization to evaluation, (in microscopic proportions) should comprise a major component of teacher preparation experiences. Teachers-in-training need to demonstrate their abilities to conduct needs assessments for multicultural education; to determine a logical scope and sequence for teaching about ethnicity and cultural pluralism; to write general and specific performance objectives; to select and/or design materials for teaching the objectives identified; to teach a multicultural lesson and/or unit; and to evaluate the effectiveness of the instructional processes and the learning outcomes. The evaluation of their skills in developing multicultural curriculum should include self, peer, and instructor assessments, using such criteria as authenticity and comprehensiveness in content coverage, effectiveness of design and implementation, and attainment of specified objectives.

The development of the evaluative criteria can also be a part of the teacher education curriculum. By engaging in these diversified exercises teachers receive practical experience in actually developing multicultural curriculum, and get a real sense of what can happen when they teach multicultural education in elementary and secondary schools.

Another skill component to be included in multicultural teacher education is learning how to analyze and evaluate multicultural curriculum designs and instructional materials. Teachers are inundated with materials on ethnic groups, their life experiences, and cultural pluralism. These include textbooks, courses of study, multimedia packets, films and filmstrips, instructional series, and mass media. Some are of very poor quality, some are mediocre, and others are exemplary. Teachers who do not know how to critique these materials, or do not have a sound philosophical framework for selecting from among them, are overwhelmed by their multiplicity. They often choose to decide by not deciding at all! Dilemmas like this can be avoided by designing into education programs for teachers practical experiences in the evaluation of curricular materials. For these experiences to be functional, teachers need to systematically apply some evaluative criteria to actual multicultural instructional materials. They may develop their own criteria or select some from among the various lists that already exist.

Criteria for evaluating textbooks for racism, sexism, and for their treatment of ethnic groups have been developed by professional associations such as NEA and NCTE; by state departments of education, especially Michigan and California; by textbook publishing companies such as McGraw Hill, Allyn and Bacon, Scott, Foresman, and Company, and Houghton Mifflin; and by individual educators, notably Banks, Rosenberg, Marcus, and Carpenter and Rank.[42] The Council on Interracial Books for Children has published a simple and easy to apply set of criteria entitled, "10 Quick Ways to Analyze Books for Racism and Sexism."[43] These different sets of criteria are readily accessible. Teachers should become familiar with them and practice using them with instructional materials. They can also be used as a basis from which teachers can develop their own evaluative criteria.

Teachers need also to be familiar with the results of some of the evaluation studies of textbooks and other multicultural curricular materials. Four recent examples of studies evaluating children's books and curricular materials are *Sexism and Racism in Basal Readers*, "Chicano Culture in Children's Literature," "From Rags to Witches," and "100 Books About Puerto Ricans."[44] In addition to providing valuable information for teachers these studies can serve as models for them to emulate and assist in the multicultural materials selection process.

Teaching multicultural education is much more than developing materials and providing students with information on various ethnic groups and other multicultural subject matter. It is the whole of what happens in the interaction between teachers and students, materials, and learning climates within the context of the structured activities of the classroom. Teacher education programs should be mindful of this and prepare teachers accordingly. Preservice and inservice teachers need to learn how to analyze learning climates and their own classroom behaviors as well as learning how to become change agents. To achieve maximum effectiveness cultural pluralism must permeate the entire educational enterprise, including teachers' verbal and nonverbal behaviors, instructional strategies, curricular materials, classroom climates, and evaluation procedures. This kind of systemic change does not occur automatically with college professors of education, school districts, supervisors in charge of staff development, or classroom teachers, not even among those dedicated to promoting multicultural education. Rather, learning activities specifically designed to assist teachers in becoming effective multicultural change agents, who know how to reorder the entire educational process so that it reflects ethnic and cultural diversity, must be a feature of multicultural teacher preparation. This means, among other things, being well-grounded in a philosophy of multicultural education; recognizing and eliminating behaviors, events, situations, and settings in schools which contradict cultural pluralism; identifying support sources and systems; and following carefully planned action strategies, with clearly definitive objectives to implement multicultural education. Teacher education programs can best teach these skills by modeling the behaviors they expect teachers to demonstrate in their classrooms.

Multiethnic Instructional Skills

Multicultural teacher education programs are obligated to help teachers develop skills in using a variety of innovative instructional strategies and techniques. Many traditional teaching techniques have proven to be unsuccessful with many ethnic students as well as inappropriate for use with multicultural content. Teachers should be encouraged to design and experiment with non-traditional, "unorthodox" techniques during their training programs. For, if teachers do not adopt new instructional styles that reflect cultural diversity and multiethnic perspectives all they have learned about ethnic experiences will be naught. They are likely to destroy the vitality of multicultural education with what Larry Cuban calls "white instruction." Both preservice and inservice teachers need to experiment with using interdisciplinary teaching techniques and multiple audio and visual stimuli in teaching ethnic group experiences. In other words, teachers' dependency upon exposition, dyadic interactions, and verbal teaching as the only acceptable instructional styles must be vigorously re-examined. They need to investigate the feasibility of peer teaching, wherein teachers become members of the student's social group (within the context of the school). They also need to use the techniques of group dynamics as teaching strategies and develop classroom attitudes and climates wherein role reciprocity between teachers and students is accepted as routine. The point of emphasis here is that teachers must be learners, and learners can be effective teachers in multiethnic classrooms.

Teachers need to experiment with using self-made media, such as slide presentations and photography, to teach concepts in multicultural education. Media can be an especially effective teaching device to illustrate ethnic experiences with high levels of affectivity. This is not to suggest replacing reading with all things visual. It is merely to encourage teachers to include a broad range of instructional techniques and modes in developing multiethnic teaching styles. Teachers also need to become skillful at modifying questioning techniques to accommodate different ethnic learning styles, and facilitating better inter-ethnic group interactions. This latter skill involves maximizing quantitative and qualitative participation of ethnic students in classroom activities. This includes creating supportive classroom climates and developing a sense of mutual support and cooperation, or group cohesiveness, among students from different ethnic backgrounds. It also means teachers learning how to analyze the group processes in which they are active participants and using the information derived from the analyses to improve processes. This technique is similar to that used by anthropologists who, when doing field study, often function as participants and observers simultaneously.

Another instructional skill that needs to be a component of multicultural teacher education curriculum is learning to do "cultural context teaching." There are numerous reasons why some ethnic students, especially minorities, do not do well academically in school. One of these is the extent to which they have been assimilated and acculturated and thus share the norms of the school culture. Many ethnic students do not share the frames of reference, orientations, and expectations which dominate school activities. This is particularly true in regards to the technical language used to present cognitive content of different subject matter disciplines. The syntax, lexicon, and linguistic styles of textbooks and teachers often fall outside the conceptual and perceptual codes of the home languages of some ethnic groups. Too often "school language" is culturally bound to white middle class Anglo-Saxon experiences. Some ethnically different students are thus placed in double jeopardy. They have to first translate the "classroom language" into their own respective communication codes before they can begin to address themselves to the intellectual tasks required by the curriculum content. It may very well be that for some ethnic students, overcoming the obstacles of cultural interference is as much a problem as performing the academic tasks. To alleviate some of these obstacles which impinge upon the classroom time and attention of culturally diverse students, teachers need to learn to do cultural context teaching. They need to translate the concepts and cognitive content of the subject matter disciplines being taught from the realm of abstraction into the experiential frame of reference used by ethnic students.

One way to do cultural context teaching is to carefully select illustrations, analogies, and allegories from the experiences of different ethnic groups to demonstrate or extricate the meanings of academic concepts and principles. For example, mathematics teachers in multiethnic classrooms can illustrate the principles of probability with real life experiences that students relate to by the use of playing cards. Cultural context teaching then begins when specific card games prominent among different ethnic and social groups are selected to demonstrate how the theory of probability operates.

Another example of the application of cultural context teaching is what linguists call "code shifting," i.e., using a variety of different language styles and speech behaviors in a single communication act or adopting different communication behaviors to accommodate different situations. Some examples of this technique are: shifting back and forth between Standard English and Black idoms and vocabulary in a given speech act; intermingling Spanish and English, or using "Mex-Tex" as this speech behavior among Mexican Americans in Texas is called; and interjecting regional brouges and ethnic accents into "standard" school speech behavior to express identification with a particular ethnic, social, and/or cultural group. These techniques must be executed skillfully, tactfully, and seriously, and then only after teachers have established credibility with their ethnic students. They are potentially very powerful teaching devices, but they are also potentially very volatile. They can cause serious conflict if students feel that teachers are mimicking them and making fun of their ethnic identity and cultural experiences.

Cultural context teaching can be achieved by teachers modifying their instructional styles to be more compatible with the learning styles of different ethnic groups. This may require teachers to use the underlying principles of alternative and open education and cultural pluralism in conjunction with each other. Using the cultural information they have, teachers are challenged to design a variety of instructional techniques and learning environments without creating rigidly defined ethnic enclaves in the classroom, and restricting ethnic students to them.

Stodolsky and Lesser, Castenēda and Gray, and Rameriz and Castanēda[45] suggest that distinctive learning styles and patterns of cognitive processing exist among different ethnic groups. If this is indeed true, teachers need to understand these in order to adapt their instructional styles and strategies to better intersect with and compliment the specific learning styles. Castanēda and his associates identify and describe two different cognitive styles resulting from their study of bicultural Mexican American students. Children who have a field sensitive cognitive style do best on verbal tasks of intelligence tests; like to work with others; learn human social content materials more easily; are sensitive to and dependent upon the opinions of others; and perform best when authority figures express confidence in their ability. Conversely, children with field independent cognitive styles do best on analytic tasks; are task oriented and prefer to work independently; learn inanimate and impersonal materials (abstractions) more easily; and they are not very concerned about or dependent on opinions of others[46] Cole and his associates differ somewhat from Rameriz and Castanēda in their explanation of the relationship between culture, ethnicity, and cognition. They contend that

> *cultural differences in cognition reside more in the situations to which particular cognitive processes are applied than in the existence of a process in one cultural group and its absence in another.* Assuming our goal is to provide an effective education for everyone . . . our task must be to determine the conditions under which various processes are manifested and to develop techniques for seeing that these conditions occur in the appropriate educational setting.[47]

While the results of research on ethnic learning styles and patterns of cognitive processing are still tentative and inconclusive, they are highly suggestive. They should not be dismissed or taken lightly. And, without a doubt, information about ethnic learning styles should be part of the curriculum for multicultural teacher education.

Teachers need to learn how to design multiethnic and multicultural evaluation techniques during their preparation programs. Traditional evaluation and assessment procedures tend to be discriminatory toward many ethnic students because they are insensitive to their cultural backgrounds and orientations. The series of articles on assessing minority and culturally different students in the 1973 special issue of the *Journal of School Psychology* present this argument cogently. Even the traditional testing routine is biased for it reflects the orientations and values of middle class America. Some ethnic students may not function best on written tests given in a quiet, highly formalized and competitive atmosphere. Yet, this is what prevails, almost without exception, in schools. Ethnic students who come from aural cultural backgrounds may do better on oral tests than written tests. Other students may be most productive in an interview or a "performance" setting. A forum format where several students discuss test items may be most conducive to the learning styles and patterns of cognitive processing of still other ethnic students.

These are only a few ideas teachers can explore in their efforts to discover innovative ways of evaluating ethnic students' learnings in multicultural school programs.

The curriculum for multicultural teacher education should provide opportunities for both preservice and inservice teachers to examine and experiment with a host of evaluation techniques, such as oral testing, interviews, longitudinal audio recordings of students' performances, peer evaluations, diaries, and "demonstration" evaluations. In the latter technique analyses of students' "projects" are used to ascertain their knowledge of the subject matter content, concepts and principles, and the interaction between knowledge and behavior. For example, a multiethnic sociodrama of *Manchild in the Promised Land, Down These Mean Streets,* "I Am Woman," "I Am Joaquin," "The American Dilemma," or "It Bees That Way" can give vivid evidence on the extent to which students understand the essence of ethnic cultures and experiences; their ability to select and organize a variety of materials; their ability to present various ethnic perspectives on the same or similar issues; and their ability to use interdisciplinary knowledge, multidimensional and multimedia techniques, and multiethnic perspectives to develop an idea, issue, and/or event into a coherent, comprehensive and conceptual message.

CONCLUSION

Both preservice and inservice teachers are in dire need of systematic and continuous education programs which focus on knowledge acquisition, self-awareness, and instructional implications of ethnic diversity and cultural pluralism. Multicultural education might then become an essential ingredient and fundamental characteristic of American education. Because most teachers enter professional service with virtually no knowledge of ethnic groups, ethnicity, and cultural diversity, it is fallacious to assume that they will be able to relate well to culturally diverse students and successfully teach multicultural content in the classroom. Therefore, the mandate for teacher education is clear. Teacher education curriculum must be designed to help teachers acquire knowledge, attitudes, and skills consistent with the principles of cultural pluralism and to translate the philosophy of multicultural education into classroom practices.

To be most effective the training programs should take place in an environment where ethnic diversity is respected and prized. Cultural pluralism should permeate the entire educational enterprise of preparing teachers for today's schools. The curriculum for multicultural teacher education should create a laboratory setting which emphasizes exploration, experimentation, and demonstration. Teacher education students should learn by doing many of the same things they will expect their students to do. The teachers-in-training must be exposed to a variety of content and resources on different ethnic groups, exemplary instructional techniques, and prototype learning experiences. Within this atmosphere of experimentation teaching should proceed through demonstrations, modeling, and simulations, and deduction. This allows teacher education students to derive major educational principles and potential practices for multicultural education from actual and simulated experiences. They, in turn, need to translate their learnings about ethnic groups and cultural pluralism into demonstrative behaviors or instructional modules. A supportive climate must prevail where teachers know that experimentation is the mainstay of the preparation program, and that it is perfectly natural to "fail" from time to time in their efforts to master the program objectives. They should be encouraged to challenge, to test out, to further validate or invalidate the concepts and theories, the information and experiences they are receiving about content, curriculum development, attitudes and skills essential to implementing multicultural education.

The mandate to colleges of education and school systems to change their preservice and inservice education programs to reflect cultural pluralism is challenging indeed. It is a momentus and a critical task. Hopefully the suggestions offered in this paper for designing curriculum for multicultural teacher education is a feasible beginning. The author has tried to maximize the utility of the ideas suggested by discussing what each of the major curriculum components means, by including samples of the kinds of information needed to operationalize the concepts for teachers-in-training. Some examples of selected resources that are useful in translating the curriculum ideas into comprehensive and practical multicultural perparation programs were also provided. While these ideas for multicultural teacher education are no panacea, they do have the potential for providing some structure and focus to better prepare teachers to work with ethnic students, to design multicultural programs for students, and to use multiethnic perspectives and techniques in teaching students.

The multicultural training of teachers will require much time and energy, and undoubtedly will be terribly frustrating from time to time. Yet we cannot allow its difficulty to lessen our commitment to getting the job done. For, providing qualitative and equal educational opportunities for all students in our culturally pluralistic society are linked inextricably to multicultural teacher education. Well designed instructional plans and accurate curricular materials are necessary but insufficient to implement the kind of multicultural education America's youth need. Teachers are the single most significant variable in this educational process. Therefore, however formidable a task it may be, multicultural teacher education is indispensible for today's schools. Carefully planned and systematically organized teacher education curricula must include the facts and implications of cultural pluralism for classroom practice. This is a necessary first step toward improving the overall quality of teacher preparation and American public education.

FOOTNOTES

1. U.S. Civil Rights Commission, *Teachers and Students. Report V. Mexican American Education Study. Differences in Teacher Interaction with Mexican American and Anglo Students* (Washington, D.C.: U.S. Commission on Civil Rights, March, 1973), p. 3.
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4. Mildred Dickeman, "Teaching Cultural Pluralism," James A. Banks, ed., *Teaching Ethnic Studies: Concepts and Strategies* (Washington, D.C.: National Council for the Social Studies, 1973), pp. 5-25.
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6. John Aragon, "An Impediment to Cultural Pluralism: Culturally Deficient Teachers Attempting to Teach Culturally Different Children." Madelon D. Stent, William R. Hazard, and Harry N. Rivlin (Eds.), *Cultural Pluralism in Education: A Mandate for Change* (New York: Appleton Century-Crofts, 1973), pp. 77-84.

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8. William A. Hunter (Ed.), *Multicultural Education Through Competency-Based Teacher Education* (Washington, D.C.: American Association of Colleges for Teacher Education, 1974).

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17. The Association for Supervision and Curriculum Development has, over the past few years, devoted several issues of its journal, *Educational Leadership*, to the theme of cultural pluralism: "Education for Self-Identity" 27, no. 3 (December 1969); "Sensitivity Education: Problems and Promises" 28, no. 3 (December 1970); "Multiple Goals in a Diverse Soci-

ety" 28, no. 1 (March 1971); "Education for Pluralism 29, no. 2 (November 1971); "Toward Cultural Pluralism" 32, no. 3 (December 1974); "Multicultural Curriculum: Issues, Designs, Strategies" 33, no. 3 (December, 1975).

18. The Council on Interracial Books for Children publishes a *Bulletin* eight times annually which has a variety of articles on multicultural education and reviews of multiethnic children's books.

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26. Michael Novak, "Variety is More Than a Slice of Life," *Momentum* 6, (October 1975): p. 26.

27. Alfredo Castanẽda and Tracy Gray, "Bicognitive Processes in Multicultural Education," *Educational Leadership* 32, no. 3 (December 1974): pp. 203-206; Manuel Rameriz, III and Alfredo Castanẽda, *Cultural Democracy, Bicognitive Development and Education* (New York: Academic Press, 1974). Paul Kuroiwa, "The "Invisible" Students," *Momentum* 6, (October, 1975): pp. 34-36.

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31. Novak, "Variety is More Than a Slice of Life," pp. 24-27.

32. The findings are reported in the U.S. Civil Rights Commission's study on *Differences in Teacher Interactions with Mexican American and Anglo Students*, and Gay's study of *Differential Dyadic Interactions of Black and White Teachers with Black and White Pupils.*

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34. James A. Banks, "Imperatives in Ethnic Minority Education," *Phi Delta Kappan* 53, no. 5 (January 1973): p. 267.

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46. Castaneda and Gray, "Bicognitive Processes in Multicultural Education," pp. 203-207.

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55. INFLUENCE OF CULTURAL AND SOCIAL FACTORS ON PERCEPTION: A TEACHER-TRAINING MODULE

From *Teacher Training in Indo-Chinese Ethnic Studies*

Description: This module is designed to develop in participants an awareness and understanding of the primary cultural and social factors that are likely to affect them in a multicultural environment. Particular learning activities in this module are intended to develop a recognition of the influence of cultural and social factors on perception. Other learning activities provide the cognitive base needed for understanding the effects of these factors in a classroom setting.

Rationale: The rationale for this module is based on the conviction that in order for participants to interact effectively with students, parents, and colleagues of varying cultural backgrounds, participants must be able to view objectively their own beliefs, attitudes, customs, and predilections. A clear understanding of anthropological concepts in combination with an appreciation of the unique characteristics of diverse cultures and associated behavior patterns will facilitate the development of effective teaching strategies.

Performance Objectives: Upon completion of the learning activities associated with the module, and without access to reference notes and material, participants will be able to perform the following tasks in their entirety:

1. On the basis of the experiences provided by the *Rumor Clinic*, derive a sound generalization (a statement or proposition regarding the relationship between two or more concepts, usually qualified by condition) about the nature of perception.

2. Given the "Descriptive Map Profile of Self, Class, and Inner City Residents" in *Inner-City Slides*, analyze perceptions of the inner city, giving particular attention to areas of agreement and disagreement using the "hypothesis testing" form provided in this module.

3. On the basis of your anticipated responses and the actual responses of Indo-Chinese persons to selected questions, analyze the response best anticipated and the response least anticipated using the "hypothesis testing" form provided in this module.

4. On the basis of the experiences in the simulation-game *Bafa' Bafa'*, analyze the feelings generated by and draw generalizations from attempts to become accepted in a culture different from your own.

5. On the basis of the activities related to objectives 1-4, generate the three dimensions of the structure of intercultural relations in schools.

Prerequisite: None.

Instructional Methods: Guided discovery, simulation/gaming.

Advance Organizer for Presentation

1. *Rumor Clinic*
2. *Inner-City Slides*
3. *The Indo-Chinese Refugee: Four Views*
4. *Bafa' Bafa'*
5. The Three Dimensions of Intercultural Relations in Schools

Learning Activities

1. Participate in the *Rumor Clinic* activity.

2. View the *Inner-City Slides* and participate in the discussion that follows.

3. Listen to the *Indo-Chinese Tapes* and participate in the discussion that follows.

4. Participate in the simulation game *Bafa' Bafa'*.

5. Participate in the brainstorming and posting relative to exploring the three dimensions of intercultural relations in schools.

Resources

1. *Rumor Clinic*. New York: Anti-Defamation League of B'nai B'rith, 1968.

2. Chachere, E.G. *The Indo-Chinese Refugee: Four Views*. New Orleans: College of Education, University of New Orleans, 1978.

3. Sakumura, J., T. Carlson, and R. Watts. *Inner-City Slides*. Kansas City, Mo.: Mid-Continent Educational Laboratory, 1972.

4. Shirts, G. *Bafa' Bafa'*, 2nd ed. Del Mar, Calif.: Simile II, 1978.

Evaluation

Complete satisfactorily all of the written exercises listed in performance objectives 1-4.

DESCRIPTIONS OF ADDITIONAL RESOURCES

56. *Multicultural Education and Ethnic Studies in the United States* (annotated bibliography)

This reference guide describes and analyzes documents on multicultural and ethnic studies which are available through the ERIC (Educational Resources Information Center) data base. Materials which can be used in teacher education programs, classroom materials dealing with ethnic studies at the elementary and secondary levels, bibliographies, and resource directories are cited.

Available from the Ethnic Heritage Studies Project, American Association of Colleges for Teacher Education, One Dupont Circle NW, Suite 610, Washington, DC 20036 ($4.00). Also available from ERIC (ED 120 103, 179 pp.: MF $0.83, PC $12.32; plus postage).

57. *Ethnic Studies, Bilingual/Bicultural Education and Multicultural Teacher Education in the United States*, vols. 1, 2, 3, and 4 (resource directory)

This reference volume contains detailed descriptions of programs and personnel in ethnic studies, multicultural teacher education, and bilingual/bicultural education in more than 3,000 post-secondary institutions in the United States.

Available from the Multicultural Education Center, Bloomsburg State College, Bloomsburg, PA 17815 ($14.95 for all four volumes). Also available in microfiche only from ERIC (vol. 1 ED 175 847, vol. 2 ED 175 848, vol. 3 ED 175 849, vol. 4 ED 175 850; 1,372 pp. total: MF $0.83 for each volume; plus postage).

INDEX TO ETHNIC GROUPS

African Americans......34

American Indians......11, 16, 29

Armenian Americans......2, 13

Asian Indians......30

Black Americans......12, 23

Caribbean Americans......3

Chinese Americans......4, 10

Croatian Americans...... 18

French Americans......31

Indo-Chinese Americans......55

Italian Americans......9

Multiethnic......1, 5, 6, 7, 8, 15, 19, 20, 22, 24, 25, 26, 27, 28, 32, 33, 35, 36, 37, 38, 39,, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 56, 57

Norwegian Americans......21

Polish Americans......17

INDEX TO PROJECTS

Advocates Children's Theater......11

Analysis and Dissemination of Ethnic Heritage Studies Curriculum Materials......25, 40, 48

Armenian Ethnic Heritage Program......2, 13

Asian Indians in America......30

California Ethnic Heritage Program......41, 42, 43

Chinese American Heritage Project......10

Community Action for Cultural Pluralism......33

Continuing Ethnic Heritage: A Curriculum Project on the Transnational Linkage of American Ethnic Groups......35

Contributions of the French to America: Dissemination of Materials......31

Cultural Diversity in Early Childhood Education: Teacher Training Project......6, 46

Development of Ethnic Heritage Studies Kit......18

Dissemination of Critically Selected Ethnic Heritage Studies Curriculum Materials......36

Dissemination of Ethnic Heritage Studies in American Teacher Education......54, 56

Ethnic Delaware and Willingtown Village......23

Ethnic Heritage Studies Development Program......52

Ethnic Heritage Studies Program With an Emphasis on Afro-Americans......34

Ethnic Heritage Study Program (Indiana University Foundation)......8

Ethnic Heritage Study Program (Mesa, Arizona, Public Schools)......38

Ethnic Studies and Multicultural Teacher Education in the United States......57

Ethnic Studies Curriculum Guidelines......37

Ethnic Studies Project for School Librarians......39

Note: All numbers refer to entry numbers, not page numbers.

Folklore of Black America, The: A Television-Based Curriculum for Ethnic Heritage Studies......12

Frederick County Ethnic Heritage Study Program......14, 15

Harvard Ethnic Encyclopedia......49

Illinois/Chicago Project for Inter-Ethnic Dimensions in Education......5, 7, 20

In-Service Teacher Training in Indo-Chinese Culture......55

Migrant Heritage Studies Project......32

Minneapolis Multi-Ethnic Curriculum Project......26

Model Program in Multi-Ethnic Heritage Studies, A......24

National Ethnic Statistical Data Curriculum Materials Guidance Service......53

NEA/NJEA Multi-Ethnic Racial Curriculum Development Program......16

Norwegian and German-Russian Heritage of North Dakota Project......21

Paiute and American Indian Understanding Through Teacher Training and Education......29

Preserving the Cultural Heritage: Ethnic Museums, Art Galleries and Libraries in the United States......51

Program for Achievements in Chinese Ethnic Studies......4

Project Catalyst: An Insular Response to Ethnic Diversity......3

Rainbow Approach to Classroom Education......1

Springfield Program in Cultural Enrichment......45

St. Louis Polonia Ethnic Heritage Curriculum Materials Development Project......17

Summer Institute on Folklore and Traditions of Mexican-Americans, Black and Appalachian People......22

Task Force to Define Cultural Pluralism to Develop and Test Strategies for Its Effective Teaching......19, 50

Teaching for Cross-Cultural Understanding......27, 28, 44

Teacher Training Module for Implementing Multi-Ethnic Social Studies in Elementary Schools......47

Thomaston Ethnic Heritage Studies Project......9